

# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JULY 1, 1933.



## "H.R.H. PRINCESS ELIZABETH OF YORK": A NEW PORTRAIT BY PHILIP A. DE LÁSZLÓ

Mr. Philip A. de László, the well-known painter of royalty and other celebrities, has added to his extensive "gallery" this charming picture of Princess Elizabeth, elder daughter of the Duke and Duchess of York, now aged seven. It is among the forty portraits comprising the Loan Exhibition of his work at Messrs. Knoedler's, 15, Old Bond Street, in aid of the Artists' General Benevolent Institution, open until July 22. There are also portraits of Princess Elizabeth's parents and her maternal

grandmother, the Countess of Strathmore. In our last issue we gave three of the other portraits, including one of Princess Alice, Countess of Athlone. Mr. de László's admirable work has long been familiar to our readers, as to those of the "Sketch," from many previous examples. Coloured reproductions of the above portrait are on sale at the exhibition, for the benefit of the institution named, the engraving and printing being the gift of Messrs. Herbert Reich, Ltd.

FROM THE PAINTING BY PHILIP A. DE LÁSZLÓ IN THE LOAN EXHIBITION OF HIS PORTRAITS.



By G. K. CHESTERTON.

IT is a beautiful and even blissful thought that, whatever happens, it will never be what the scientific futurists and fatalists have proved to be inevitable and quite certain to happen. Among many examples there has obviously been a recent Nationalist revival, not to say a Nationalist riot, in various parts of Europe, at the very moment when all the prophecies of evolutionary ethics had told us that Nationalism was fading from the world and Internationalism fated to take its place. Among the particular examples, we may all have our likes and dislikes; our relative tolerations or impatiences. I may think some services too little recognised, or some successes exaggerated. I think I prefer De Valera to Mussolini; I am sure I prefer Pilsudski to Hitler. I think it a fact of some importance that the Poles defeated Bolshevism in one big battle a long time before the Nazis began to demonstrate against it in small street-fights; and I confess I think that the Battle of Warsaw will figure in history, along with Marathon and Lepanto, as rather more impressive than even that magnificent scene, some days ago, when the Storm Troops, launching that tempest of steel from which they take their title, boldly assailed a number of little boys, assembled for something in the way of a Catholic School-Treat. It is no doubt impressive to know that, henceforward, no children of any superstitious Sunday School will be able to assemble, without the whole armed might of Germany summoning up the courage to attack them. But I still do not think the incident so striking as the stopping of the Red Armies at the moment when they were really ready to overrun Europe. But, so far as my present argument is concerned, it is quite open to anybody to say that in these particular cases my preferences are prejudices. Whether we like or dislike this or that manifestation of the new Nationalism, we can all see that Nationalism has taken a turn that is more or less new. De Valera is quite as national as Mussolini; and the Poles are quite as patriotic as the Prussians; a fact which the world will be wise not to forget.

What interests me just now is a sort of guess about the philosophy behind these things, or, perhaps, rather the difference between a philosophy and a religion. I fancy a religion might really unite nations; as Islam, for instance, has united the most amazingly varied peoples. But Internationalism is not a religion; it is an "ism"; and an "ism" is never a religion. It is an abstraction without being an absolute. Now, a nation is a thing; it may be a bad thing or a deplorable thing, but it is a thing and not a theory. There are certain ways of linking up living things that are, as it were, along the lines of life; they are coherent in the sense of prehensile; they are not pinned together or pasted together or scientifically wired together; they cling together; they hold on to each other; they grip. And there is always a misunderstanding between the two types of thinkers, those who live on two planes of thought; the people who think of human beings as humanity, and the people who think of humanity as human beings.

Yet the humanitarians might learn the lesson even from the example of humanity. Even in our relations with the other animals, there is a pedantic extension of humanity and a human extension of humanity. I know I am an animal described by the Greeks as an *Anthropos*; not a very perfect specimen for the museum, perhaps; but still, unmistakably of that species. But if the professor, showing people round the museum, points me out as an *Anthropoid*, I experience a chill of doubt and a sense of unreality. I may, in fact, be biologically related to the larger apes in the adjoining cage or glass case; though by this time, I fancy, the professor has found that I am the nephew of a marmoset or the poor relation

of a lemur. Let us agree, for the sake of argument, that in a certain sort of abstract scientific classification I am closer to an anthropoid ape than to any other animal. But if anybody says that I am *really* closer to an anthropoid ape than to any other animal, I simply know it is not true. I am very much closer to my dog. I do not, in fact, feel the fine shades in the feelings of an orang-utang; I seldom touch on sentiment and affection in my relations with a chimpanzee; it is but rarely that I take practical advantage of my confidence that a baboon is to be trusted to guard a baby or even to detect a burglar. I know that the relation between a man and a dog is a real relation, and I know that the relation between a man and an anthropoid ape is a theoretical relation;

the time he came to be historic man. Indeed, I think he never even discovered his uncle until he began to shoot him in Africa, late in the eighteenth century. Now, according to whether men feel that difference between an experience and a notion, they will or will not understand the good and evil of a nation; for a nation is not a notion. You may say that nations do more harm than good, as you may say that dogs are more nuisance than they are worth; you can say that it is barbarous that nationalities should be free to fight, as you can say that it is barbarous that dogs should be kept to hunt. But you are dealing with a very different thing from any theory about how living creatures could be related, or ought to be related, or may some day be related; you are dealing with living creatures that are related.

It is quite true that the culture of Europe comes from something that is much older than all the modern nations. It is quite true that Christendom existed long before any of the nations. But it is also true that those who cling to the nations, however ignorantly, cling to the leavings, and to the living leavings, of the original life; while those who say they are making new things are not making new things, but only making new names. I know exactly what I mean when I say that I am an Englishman and not a Frenchman, though I happen to have an enormous admiration for French culture and tradition. I do not know for certain what other people mean when they say that I am subject to the League of Nations, or am a party to a Pact made up by politicians in a series of Swiss hotels. In the same way, I do not know what other people mean when they say I am descended from Anthropoid Apes or Anglo-Saxons or Aryans, as Mr. Hitler would say. I do not know what they mean in the sense that I know what being an Englishman means.

As I have said, a real religion would be different; because a real religion is a big reality, where a nation is a much smaller reality. I have taken the case of the religion of Mahomet, and it will serve as well as another. Islam is not merely an abstract statement that there is one God, or that the Creed in the Koran is true. Islam is a way of going on. Some people like living the Moslem life; some people loathe it. The same true testimony is borne by the man who says that the Turk is a barbarian, and the other man (who is generally an old woman) who says that the Turk is the only gentleman in Europe. They both mean something; because they both really refer to something. They do not refer to anything that any chance politician may choose to put into a Pact. But, so long as we are not Moslems, and have no other religion in Europe, men will never entirely abandon what is at least relatively real; the traditions of their own fathers and the teeming vitality of the dead.

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THE OPENING OF SOUTH AFRICA HOUSE BY THE KING: THE ARRIVAL OF THEIR MAJESTIES—THE QUEEN APPROPRIATELY WEARING A ROSETTE OF SOUTH AFRICAN OSTRICH FEATHER FRONDS, WITH ONE OF THE LESSER STARS OF AFRICA AS A CENTRE.

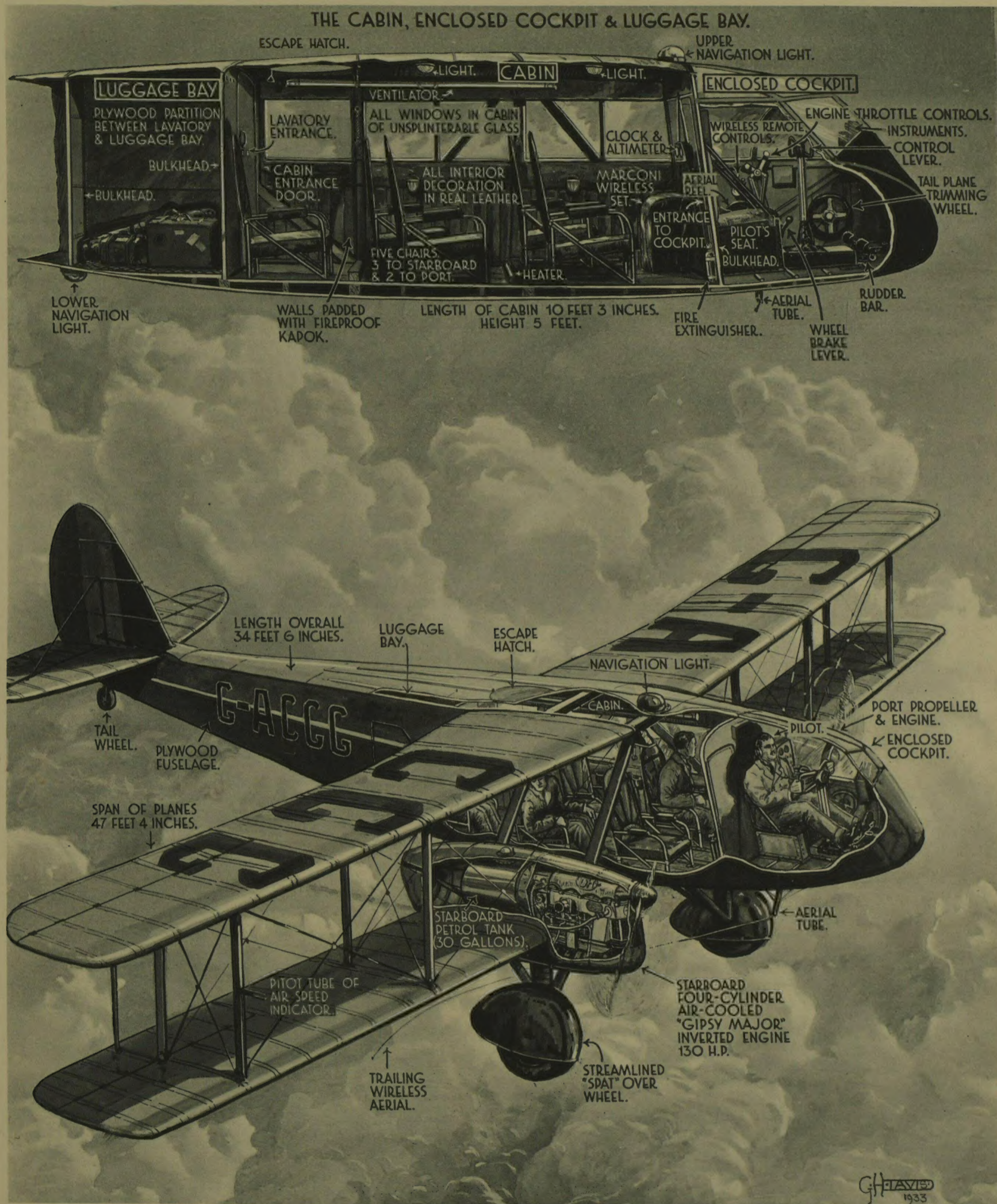
The new South Africa House in Trafalgar Square, whose interior splendours were illustrated in our last issue, was formally opened on June 22 by the King, who was accompanied by the Queen. Their Majesties drove from Buckingham Palace in an open landau, accompanied by General Smuts as Minister in Attendance—an honour thus accorded for the first time to a Dominion Minister visiting this country. In his reply to the High Commissioner's address, the King said: "It is with sincere pleasure that the Queen and I attend to-day a ceremony which marks the establishment of yet another of the great Dominion headquarters at the heart of the Empire itself. Our pleasure is the deeper since this fine building stands henceforth, as you, Mr. High Commissioner, tell us, for witness of a new epoch throughout all that vast sub-continent which is now indeed the Union of South Africa." General Smuts is seen on the right in our photograph, and on the left is Mr. C. T. de Water, High Commissioner for South Africa in London. The diamond worn by the Queen in the centre of her rosette of ostrich feather fronds once formed part of the great Cullinan Diamond. In 1908 this was divided into nine large stones and a number of small brilliants. The largest, the principal Star of Africa, is at the head of the King's royal sceptre, and the second largest is worn in the imperial State crown. Several of the others are known as the lesser Stars of Africa.

even though the theory may refer to some realities in the scientific world.

And those two animals will serve very well as fables to illustrate what I mean by the difference between a fact and a fad. The dog represents all the realities connected with what is historic. The ape represents all the abstractions connected with what is prehistoric. Historic man, through all his history, has had a dog, and has never forgotten the dog; as may be seen in Tobit or Ulysses. If prehistoric man really had an uncle who was a prehistoric ape, he had completely forgotten it by

# THE PRINCE OF WALES'S NEW AEROPLANE: A DE HAVILLAND "DRAGON."

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY MESSRS. DE HAVILLAND AIRCRAFT, LTD., AND BY SPECIAL PERMISSION.



## DETAIL OF THE PRINCE'S "DRAGON": ONE OF TWO NEW MACHINES THAT HAVE REPLACED HIS SMALL SINGLE-SEATERS.

The latest addition to the private aircraft owned by the Prince of Wales is the new De Havilland "Dragon," to be largely used for the numerous comparatively short journeys he has to make in this country, and capable of landing and getting off aerodromes not suitable for his larger and more powerful Vickers "Viastra" monoplane. The "Viastra," however, is there always ready to take him on more extended travel at home or abroad, so that both machines will have their separate duties, and, as both can carry five or six persons, important members of the Prince's entourage can accompany him when necessary. The "Dragon" has a cruising speed of 108 miles per hour, with a top speed of 130 m.p.h., and has two "Gipsy Major" engines mounted on the lower wings on either side of the fuselage. They are of the inverted air-cooled type, each of

130 h.p., whose reliability and efficiency have been proved in several famous long-distance flights, and are very economical to run. The two petrol tanks each hold 30 gallons, giving a range of 550 miles in still air. The cabin is just over 10 ft. long and 5 ft. high. It is decorated in real leather padded with sound-resisting and fireproof "Kapok," and therefore smoking is permitted. It is well lighted by unsplinterable glass windows. The Prince's "Dragon" is a beautifully constructed and handy little biplane, painted in the red and blue colours of the Household Brigade Flying Club. His interest in commercial flying by the purchase and extended use of aeroplanes is causing much satisfaction to the British aircraft industry. Though from time to time he has had various machines, the only two he now possesses are this one and the "Viastra."

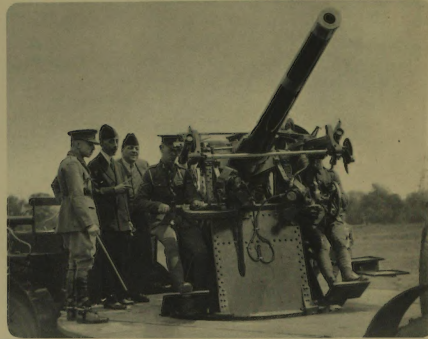
## OUR PUBLIC-SPIRITED ROYAL FAMILY: THEIR MULTIFARIOUS

## ACTIVITIES, AND A ROYAL GUEST FROM IRAQ IN ENGLAND.

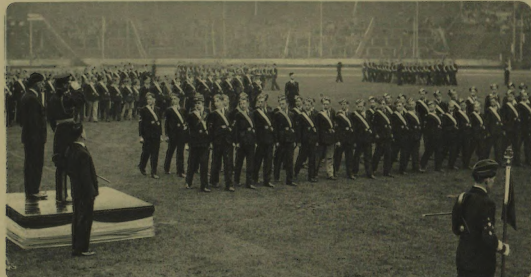


KING FEISAL ON A VISIT TO ALDERSHOT: HIS MAJESTY (IN FRONT ON RIGHT) INTERESTED IN A DEMONSTRATION BY A SOUND-FINDING DETACHMENT.

King Feisal of Iraq visited Aldershot on June 23, and inspected a number of the latest developments of the science of war. He was conducted by Sir Charles Hastings, and in the course of his tour he crossed a suspension-bridge which had been thrown over the Basingstoke Canal in his presence by the Royal Engineers. During a demolition demonstration King Feisal touched a button, and had the surprise of seeing it cause great trees to be uprooted in a wood 300 yards away, showers of stones and branches being sent hurtling through the air. Later, he also watched anti-aircraft operations, as our illustrations show.



KING FEISAL INSPECTING THE LATEST DEVELOPMENTS OF MILITARY SCIENCE AT ALDERSHOT: A MOBILE ANTI-AIRCRAFT GUN COMING INTO ACTION.



THE DUKE OF GLOUCESTER AT THE JUBILEE PARADE OF THE BOYS' BRIGADE AT WEMBLEY: H.R.H. TAKING THE SALUTE IN THE STADIUM.

The Duke of Gloucester was present when members of the Boys' Brigade from all parts of Great Britain celebrated the jubilee of their organisation in Wembley Stadium on June 24. The Duke took the salute at the ceremony of Trooping the Colour, which was carried out by London boys with great smartness and precision. One of the most striking items was the march-past of 3000 old boys. The proceedings ended with a jubilee thanksgiving service conducted by Bishop J. Taylor Smith (Bishop Vice-President) and the Rev. J. Scott Lilgert (Hon. Vice-President).



THE PRINCESS ROYAL AT THE TRICENTENARY CELEBRATIONS OF THE ROYAL SCOTS, OF WHICH REGIMENT SHE IS COLONEL-IN-CHIEF: A PHOTOGRAPH TAKEN DURING AN INSPECTION OF RECRUITS.

The Princess Royal, as Colonel-in-Chief of the Royal Scots, took part in the tercentenary celebrations of the regiment (the oldest in the British Army). On the morning of Saturday, June 24, she visited the Scottish National War Memorial at Edinburgh Castle, and despatched wreaths at the Royal Scots bay. In the afternoon she joined with over 4000 Royal Scots (past and present), and wives and



KING FEISAL AT THE R.A.F. DISPLAY AT HENDON: HIS MAJESTY (IN CENTRE) CHATTING TO LORD LONDONDERRY (SECRETARY OF STATE FOR AIR).

To those with any knowledge of aviation the performance of the R.A.F. Display at Hendon (on June 24) gained rather than lost through being given in wet weather. King Feisal, who flies regularly, and relies upon an air force for the maintenance of his own land, was observed to be as often out in the rain to watch the display as under cover in the Royal Pavilion.



LIEUT.-GENERAL SIR EDWARD A. ALTHAM, COLONEL OF THE ROYAL SCOTS, LEADING THE CHEERS FOR THE PRINCESS ROYAL AFTER SHE HAD UNVEILED AND PRESENTED HER PORTRAIT, SEEN BEHIND HER.

children, in an informal reunion at Glencorse Barracks. During the afternoon the Princess unveiled an oil portrait of herself. On Sunday the celebrations concluded with an impressive church parade in King's Park. It may be recalled that the King has granted to the Royal Scots pipers (one of whom is seen in our first illustration) the right to wear his personal tunic.



THE PRINCE OF WALES OPENS THE NORWICH MUNICIPAL AIRPORT: SPEAKING "AS ONE WHO USES FLYING A GREAT DEAL" AND COMMENDING THE CITY'S GOOD EXAMPLE.

The Prince of Wales flew from London on June 21 to open the Royal Norfolk Show at King's Lynn, and on his way broke his journey at Norwich to open the Norfolk Municipal Airport at Wauselield. In his speech he said: "Norwich, I think, has set a very good example. Indeed, as one who uses flying a great deal—in fact, I look upon it as my main means of transport nowadays—



THE PRINCE OF WALES (NEAR THE CENTRE) ARRIVES TO OPEN THE ROYAL NORFOLK SHOW AT KING'S LYNN: ENTERING THE SHOW GROUND.

may I express the hope that other municipalities will follow the good lead you have given to them in improving landing facilities, the absence of which is holding up the development of this most convenient and ever-increasing method of transport." On alighting from his aeroplane at King's Lynn, the Prince proceeded to the show ground. He won two prizes for Shorthorn cattle.



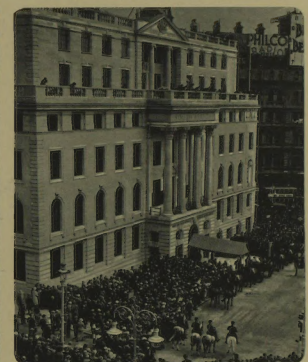
THE KING OF IRAQ ENTERTAINED BY THE CITY: KING FEISAL AT THE GUILDHALL BANQUET.

On June 21 King Feisal drove in state from Buckingham Palace to the Guildhall, where he was the guest of honour at a civic luncheon. At the high table (from left to right) are seen the Duke of Gloucester, the Duchess of York, King Feisal, and the Lord Mayor. On the extreme right is the Archbishop of Canterbury.



THE KING AND QUEEN ON THE BALCONY OF SOUTH AFRICA HOUSE, AFTER THE OPENING CEREMONY.

The King opened South Africa House, in Trafalgar Square, on June 22. In his speech he said, referring to aviation and wireless: "Only a few generations since, the handicaps of time and distance compelled the young Dominions to regard themselves as isolated. Great Britain equally handicapped by the same limitations, could not think of them otherwise. At the present time, men can reach every part of the Empire in a few days, or weeks at the most instead of after weeks and months at the least. Their words reach to the ends of the earth in the same instant as they are spoken. . . . No Dominion now stands alone."



THE KING AND QUEEN ARRIVING AT SOUTH AFRICA HOUSE: THE CARRIAGE IN TRAFALGAR SQUARE.

The King and Queen arrived at South Africa House, in Trafalgar Square, on June 22. In his speech he said, referring to aviation and wireless: "Only a few generations since, the handicaps of time and distance compelled the young Dominions to regard themselves as isolated. Great Britain equally handicapped by the same limitations, could not think of them otherwise. At the present time, men can reach every part of the Empire in a few days, or weeks at the most instead of after weeks and months at the least. Their words reach to the ends of the earth in the same instant as they are spoken. . . . No Dominion now stands alone."



THE DUKE OF YORK (WEARING A KILT) AND THE DUCHESS OF YORK VISITING THE HIGHLAND SHOW AT DUNDEE: WATCHING A BLACKSMITH IN A HORSE-SHOW MAKING COMPETITION.

The Duke and Duchess of York on June 22 visited the Highland and Agricultural Society's annual show at Dundee, where a crowd of quite 35,000 people had gathered to welcome them. The Duchess was keenly interested in the rural industries section. The Duke presided at the general meeting of the Society, and in the course of his speech he said: "The agricultural products of Scotland are



THE DUCHESS OF YORK DELIGHTED WITH THE LITTLE FOAL OF THE CHAMPION SHETLAND PONY: A GROUP AT THE HIGHLAND SHOW, WITH THE DUKE SEEN JUST BEHIND THE DUCHESS.

famed for their excellence in every part of the globe, and rightly so, judging from the examples which have been gathered together at this show." The Duke went on to remark that it was very encouraging to see how Scottish farmers were responding to new conditions, and were co-operating and trying to overcome present difficulties.

# The World of the Kinema.

By MICHAEL ORME.

## TWO NEW BRITISH PICTURES.

"SI monumentum requiris circumspice." If you want ocular proof of the enormous technical advance in British films, look at "Waltz Time" at the Tivoli and "Sleeping Car," recently launched at the Capitol. The former is, to my mind, easily the better picture of the two, but both demonstrate, almost to a fault, the intensive work that has been going on in the technical departments of the Shepherd's Bush studios. These Gaumont British pictures show a polish, a suavity of camera-work, a refinement of settings, and an attention to detail that can vie with anything the Continent or America has sent us. In an incredibly short space of time the whole standard of our productions has been revolutionised. Gone are the crudities of yesteryear, the poor lighting, the pot-palms and the artificial grass, the gimcrack staging. Experts have been roped in, directorial and mechanical; dress and scenic designers have been given a free hand, and a general grooming, sprucing and titivating has been going on that has given our pictures a brand-new, shining Sunday face. But not, unfortunately, a typically British face, nor one with much originality of thought behind it. We are still inclined to borrow our recipes from abroad, to cut our material to a foreign pattern. Having won so much of the battle, our film-makers should find the courage for another big push, admittedly the most difficult, and clear the ground for fresh, vigorous, racy screen stories. The public can and does appreciate a good story, nor is it so dull that it will not weary of endless repetition. Since there is a limit to dramatic situations and practically no limit to the output of the film-industry, repetition there must be. All the more imperative, then, is the need for good writers, for the alert brains capable of comic invention, for the trenchant wit to embroider fresh colours on old material, for audacity to get away from the stock-in-trade ideas.

We hear a great deal about the search for new stars. I would suggest that a search for new scenario-writers is of paramount importance. Both "Waltz Time" and "Sleeping Car" find their heel of Achilles in their stories.

Moreover, the fundamental difference between writing for the theatre and for the kinema finds further proof in the inability of a writer of Mr. A. P. Herbert's quality to turn the book of "Die Fledermaus" into good screen material. The libretto was never accounted the strong point of the famous operette. It bears the stamp of its period, and Mr. Herbert, sticking pretty closely to its argument, has not succeeded in strengthening its artificialities or giving its satire a discreet up-to-date twist. Something more, one imagines, could have been made of the prison run by an urbane governor on "happy lines," whereas it is used mainly as a background for the genial drunkard, Frosch, played with rich gusto by Jay Laurier and his "turn" as a comic jailer. But if the humour is inclined to lag, the balance of entertainment is restored by the complete harmony of the director, Herr Wilhelm Thiele's splendid settings, and the flow of Johann Strauss's lovely melodies. The philanderings of the volatile Eisenstein, who is taught a salutary lesson by his wife, Rosalinde, and comes to heel after eight days in the cells, are pursued gaily, tunelessly, elegantly through Vienna in its heyday of romance, winding up in the palatial ball-room and the fairy-tale garden, where the

masked Rosalinde, posing as a mysterious Hungarian, ensnares her own husband. Graceful, beguiling, magnificently photographed, "Waltz Time" is as gay and at times as formal in pattern as an old-world *parterre* over which Miss Evelyn Laye radiates her charm. Her poise and her delicate sense of comedy are alike enchanting. Her almost fragile beauty, her pretty air of dignity, and the elfish enjoyment with which she plays the light-hearted game of husband-taming, are not only perfectly attuned to the atmosphere of intrigue, but brilliantly reflect the care-free spirit of the period.

"Sleeping Car" brings Miss Madeleine Carroll back to the screen as a merry English widow who comes into conflict with the French police and profits by a train flirtation to acquire the protection of a husband. As the latter is a handsome sleeping-car attendant, with a sweetheart at every stopping-place, and the lady is *très snob*, the ensuing complications keep the couple quarrelling until the film has run its length and the lovers may be allowed to embrace. But it is just in this matter of complications that the story writer, Mr. Fritz Schulz, has left his director, Herr Anatol Litwak, badly in the lurch. "Sleeping Car" runs merrily enough as long as it is on rails, and winds up again at the Gare de Lyon with a nice little burst of comedy. All the scintillating high-lights of the camera-work, however, all the glitter of luxurious interiors and the bland curves of a glass-walled entrance-hall, cannot mask the machine-made "what shall we do next" situations with which this faltering piece of fiction is eked out. Miss Carroll and, more especially, Mr. Novello rise to vivacity whenever their material permits, and may be forgiven if they occasionally forget that the scenario started out to be comedy extravaganza.

## THE RETURN OF MARY PICKFORD.

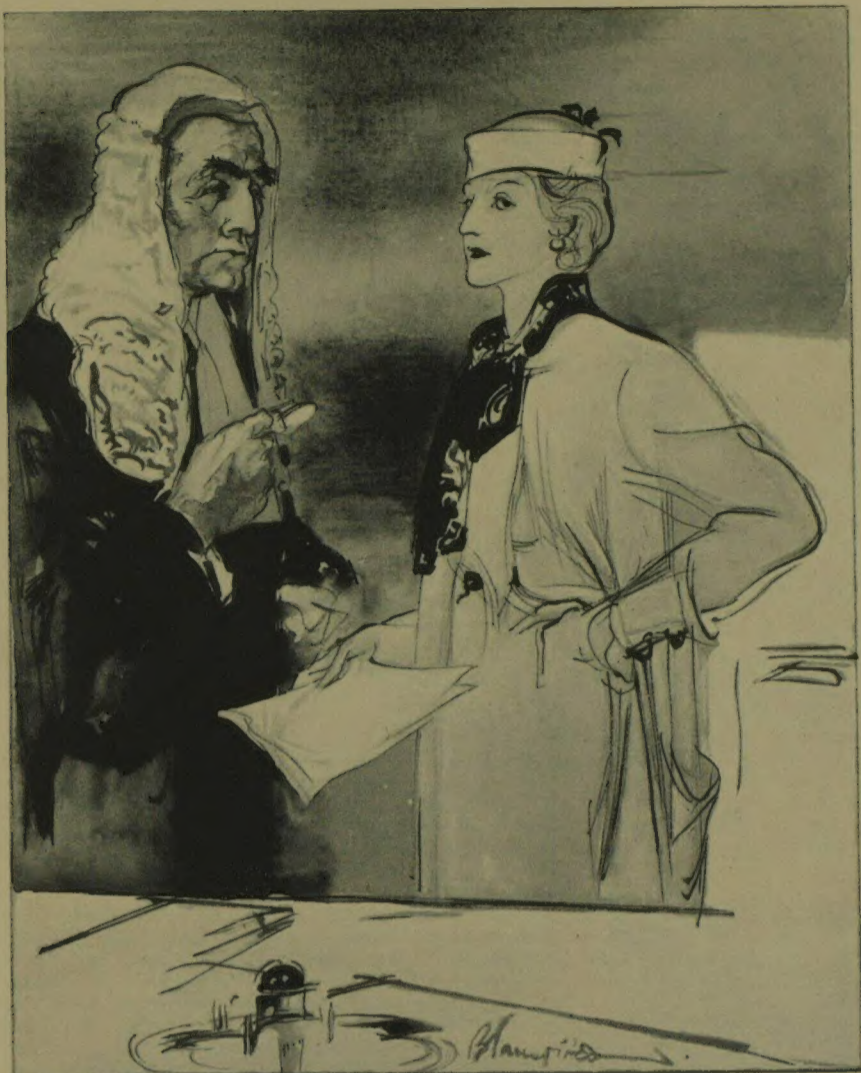
There are a few names in the history of the screen that will never be eclipsed. Their bearers may have passed away or have reached their zenith in the palmy days of the silent film. Or, again, they may emerge occasionally from voluntary retirement. Their names retain their glamour and are stamped ineradicably on the

kinema's scroll of honour. Amongst them, "Mary Pickford, the World's Sweetheart," is written in letters as golden as her famous curls. Mary Pickford, youth personified, grace, fully hoydenish, possessing a sense of screen values that has rarely been equalled and a smile that brought every film-fan in every part of the globe to her feet. She, who knew her business from A to Z, who had complete command of the art of screen-acting, was the High Priestess of Artlessness. She stood, in the public mind, for the Springtime of romance, the ideal *ingénue*. The public will not let her grow up, and she knows it. That is the pity of it. Though Time has been amazingly kind to her, though she still looks radiantly young, she has grown up. Her more mature mentality demands stronger material to work on, her methods have to be attuned to a more sophisticated age and the keener edges of the talking-picture. I may be wrong, for I can only judge her as she presents herself on the screen, but I feel in her present portrayals a circumspection, a certain fear I would almost call it, of disappointing her public by establishing a new Mary Pickford, that hampers her freedom. "Secrets," the talking version of the well-known play by Rudolf Besier and May Edginton, brings Miss Pickford back to the screen in a part that spans the years from girlhood to old age. This story of love and loyalty triumphing over parental opposition to marriage with a penniless clerk, facing courageously the perils of pioneer days in California, finding forgiveness for the middle-age *amours* of a husband and re-capturing romance in old-age, gives the actress every opportunity for ringing the emotional changes. Miss Pickford is far too experienced to miss any nuance of feeling. She does it all extremely well, but she does it plastically, careful of the pretty pose, the effective gesture, and very, very careful in the management of her voice. She pleases the eye continually, yet she does not move the heart. She should have the audacity to banish the public's image of her from her mind. Mr. Frank Borzage uses a large amount of silent technique and the blurred photography that softens every outline to the glamorous haze of a dream-world.



BASIL DEAN'S FILM VERSION OF JOHN GALSWORTHY'S "LOYALTIES," WHICH HAD ITS PREMIÈRE AT THE CARLTON THEATRE ON JUNE 28: A MOST REALISTIC COURT SCENE FOR CAPTAIN DANCY'S SLANDER ACTION—WITH CAPTAIN DANCY (MILES MANDER) IN THE WITNESS-BOX; MABEL DANCY (JOAN WYNNDHAM) CENTRE FOREGROUND; WITH DE LEVIS (BASIL RATHBONE) TO RIGHT OF MABEL.

For those who are unacquainted with the story of "Loyalties" (the film of which has been made by Associated British Film Distributors), the following short summary will be of interest. Among the guests at a Newmarket festive house-party are Captain Dancy, impecunious but likable dare-devil, and Ferdinand de Levis, Jew and social climber. Dancy despises de Levis for his race, and friction arises between the two men from a wager and the sale of a horse. A crisis is reached when de Levis misses from his wallet £1000 in notes. He accuses Dancy. Loyalty to class leads Dancy's society friends to believe in his innocence. They take his part against the Jew. De Levis, loyal to his convictions, although it means social ostracism, persists in his accusation of Dancy. He repeats the charge in the Piccadilly Club, of which both men are members. The committee, though dreading open scandal, seek to expel de Levis. De Levis resists this, declaring it social blackmail. Dancy, whom the audience knows to have taken the notes and used them in settling the claims of an illicit love affair, now seeks to ignore de Levis's charges as beneath his notice. His friends, ignorant of the truth, insist he must bring a suit for defamation of character. At the climax of the trial, Dancy's counsel suddenly learns that the notes have been traced to Dancy. He throws up the case. Dancy's wife sticks to him loyally through all. Dancy's friends try to send him abroad. Dancy, however, finds a tragic "way out."



"JUST AND FAIR."



"RUNNING."

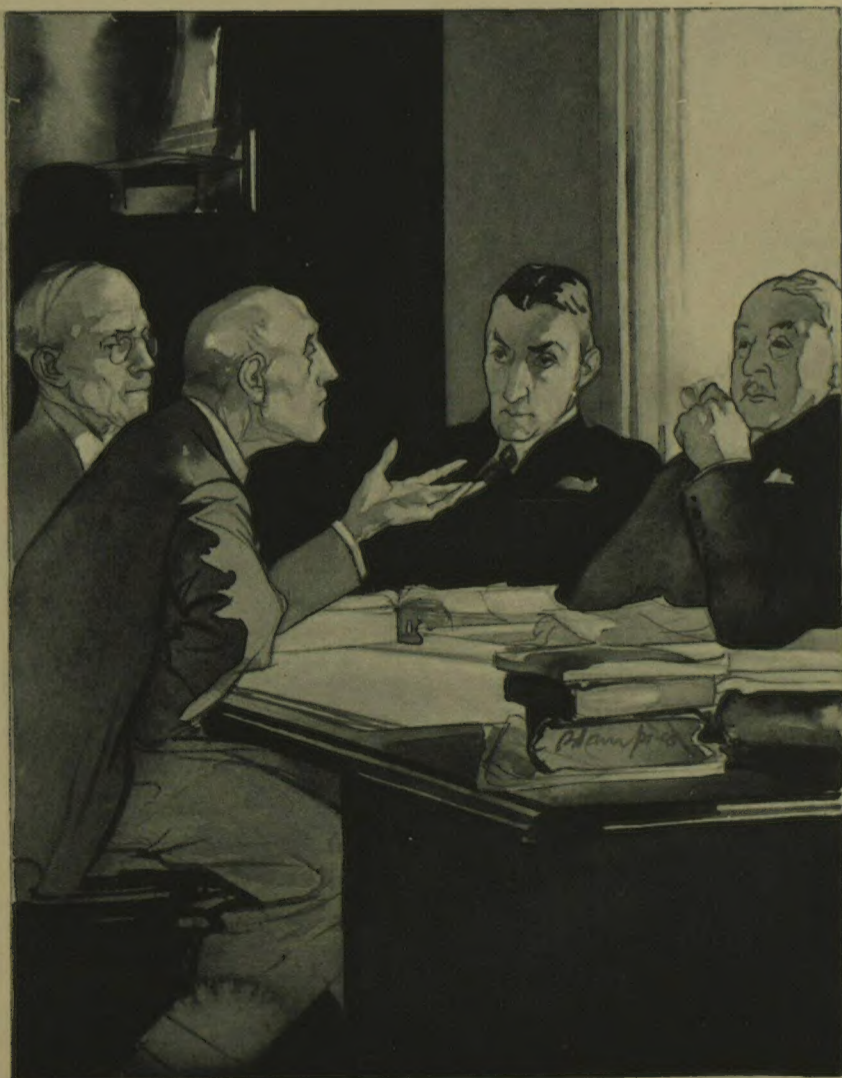
We here continue the series of drawings of English types made by Edmund Blampied for "The Illustrated London News." Hitherto in this series he has recorded casual incidents; here we see him depicting four scenes in each of which the characters are taking themselves very seriously—none more so than the elderly golfer seen in the second picture! "Just and Fair" and "A Board Meeting" are redolent with what is often called the "Forsyte" spirit nowadays. We see the intelligent well-to-do woman whose material, and possibly even her emotional, affairs have got tangled up, securing the services of the finest and most subtle brains in the country to straighten them out again; while the conflict of wills, the contrasts

## THE ENGLISH DAUMIER LOOKS ON LIFE: ENGLISH TYPES BY BLAMPIED. SERIES 3: BUSINESS AND LEISURE.

DRAWINGS SPECIALLY MADE FOR "THE ILLUSTRATED LONDON NEWS," BY EDMUND BLAMPIED, R.E.



"STYMIED."



"A BOARD MEETING."

of character, of the board table would, we feel, have formed an excellent subject for description by the pen that gave us Old Jolyon bullying the shareholders—and Soames Forsyte, the lawyer, sitting there just in case "anything should arise" in the course of the meeting.

## Notes for the Novel-Reader: Fiction of the Month.

HELEN WADDELL'S rendering of the story of Heloise and Abelard is a masterly performance; and travelling a road where the footsteps of the great are indelible, she has not failed to keep her distinctive course. The opening chapters of "Peter Abelard" are prologue to the revelations of Abelard the lover. He is discovered as, as yet, Abelard the combatant philosopher, reviewing his old triumphs and anticipating new ones, and rowelled by a perception that is only too mordantly aware of freedoms out of reach of the blind system of mediæval authority. Students hang upon his wit, and older men draw to him in friendship and affection. Then there enters the dry old Fulbert, not yet sinister, the trustful admirer of Abelard's chastity; and with his appearance, the stage is set for Heloise. She is the wise maid unconscious of her wisdom: a shrewd, ecclesiastic presages the votaress in her. The romance glows and kindles. "You think it is the dove and the hawk? I tell you, you have seen the mating of eagles." "The spirit of man is the candle of the Lord," reflected the early Abelard, anticipating the seventeenth-century mystic. "Peter Abelard" is woven about that haunting text. There has never been a time that did not raise up enemies to the unorthodox saint; and it is finely brought out that, in ways far apart but in essence the same, Abelard and Heloise were candles lit from heaven in a groping world. If the heresy-hunters could have heard his secret doubting, they would not have been baulked of their prey. In a poignant outburst, years after she had taken the veil, Heloise is made to say that she took it not for God's sake but for Abelard's, for all that the people revered her sanctity. Her lover was caught up after his long agony, one of the dark nights of the soul, into a mystic rapture; but her glory, when she heard of the things incommunicable that had befallen him, was the glory of the woman hearing praise of her lover. The book unfolds like a flower.

It is a far cry from the man and woman of the Middle Ages to our modern family histories, and difficult to readjust one's focus from "Peter Abelard" to the Rushbrooke saga of Elizabeth Sprigge. She has condensed it into a single volume, which is to its great advantage; and with consideration for her readers she has set out the family tree for reference on the flyleaf of "The Old Man Dies." The family is complicated by the second marriage of the Old Man, so that there are uncles and aunts of the same age as their nephews and nieces. Rambling families are popular in novels at the moment, either because Mr. Galsworthy has set a fashion, or because quiverfuls excite a particular curiosity in a less prolific generation. Miss Sprigge is of the Galsworthy school. Her writing is fresh, candid and witty, in a manner that demands your intelligence and stimulates it. All the characters are intimately drawn; even to the Old Man, who never appears. The twist of the inheritance after his death is delightfully ironical. In fact, Miss Sprigge has justified the prediction of Storm Jameson and is sealed as a competent and engaging novelist, whose first novel is certain to make its mark. "The Young People," by J. D. Beresford, completes the trilogy of the Hillingdon family. Judith remains as unattractive as when she married Owen; though, to do him justice, he makes the best of her. Owen, in middle age, has been sensibly dulled by domesticity, and his resolution over the grave of Hannah is a gentle subdued self-expression. The young people themselves are busy working out their religious and sexual problems on the lines familiar to the twentieth century; on the whole, there are no surprising deviations from type in the latest Hillingdons. Nor are there in "Panorama with Music," by Grace E. Thompson, which is a beguiling pageant of a family, not too modish, but modish enough, from 1774 to 1932, with shadowy historical personages flitting about, and a rebellious and gallant grand manner for the outstanding

figure in the procession. In the Regency, as we know, the female rake had her day. Caroline, who was the grand-mamma's mother, had too sound stuff in her to go all the way to the devil; besides, she had a forgiving husband who was sensible enough to set her value to him higher than the cost of her peccadilloes. But her second daughter, Georgiana, had a strong look of royalty, and a name that was not chosen without reason. As if to emphasise that manners and morals are very largely the fashion of the period, "Panorama with Music" is illustrated by reproductions of fashion plates, beginning with a Court gown of 1798, and running on to the young Georgie's frock chosen from *Vogue* in the 'nineteen-thirties. The book can be highly recommended; it is a generous entertainment.

Netta Syrett's "Aunt Elizabeth" tells us all about an old lady who is a blend of the fairy godmother and the family outlaw; the long-lost uncle of fiction in this instance being a long-lost aunt. With an acerbity that is queerly out-of-date, Miss Syrett holds up one of the suffragette-cum-platform extremists to scorn and condemnation, by way of contrast to Aunt Elizabeth, who is everything that the overbearing Mrs. Mostyn is not. The Mostyn daughter had been trained to be a prig; but her slowness to suspect Aunt Elizabeth of being a rich woman can have had nothing to do with her upbringing. Murder and sudden fortune are given in good measure in "Aunt Elizabeth," and the

Their life is homely and uneventful, and its monotony bears hardly on the nervous wife and mother. The story runs round a farmer's year, from snowfall to snowfall. Its pivot is Jen, the eldest daughter, who works and soothes and watches, her stepmother being a nonentity. Jen is a heroine without knowing it; her common sense is sublime in a jumpy and sensational age. We are left to assume that the girls who go off to the towns will not find the sober balance of the home deserting them, and that Jen's Polack—musical and dreamy, but so confident and hard-working—will be as sound an American farmer as his father-in-law.

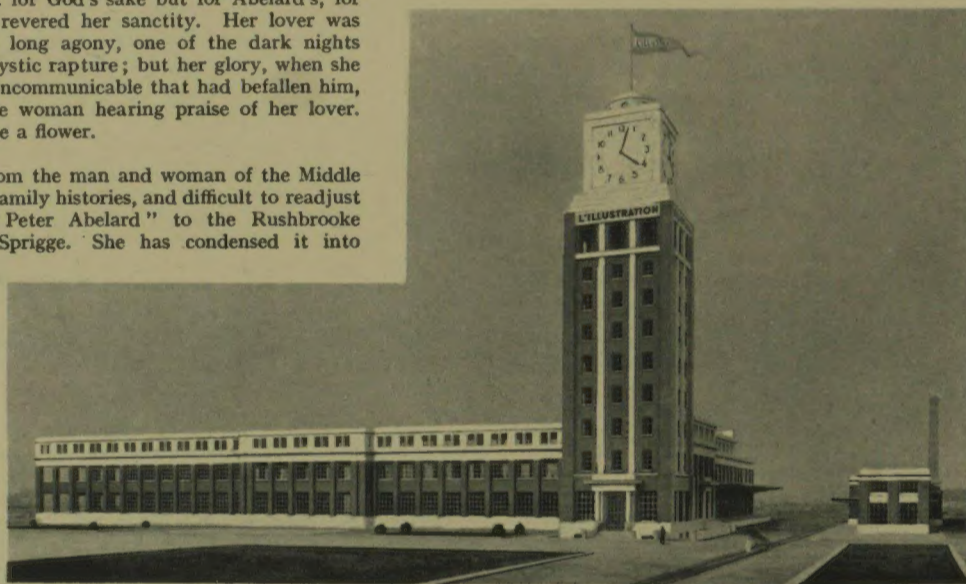
No young couple could be further removed from Jen and Stan than Arthur and Agnes in "Singing Out of Tune," by Bryan Guinness. They are human midges dancing over a green scum, Mr. Guinness having the microscopic vision to perceive exactly how and with what unreason they perform their antics. Arthur and Agnes met and wooed at Boscombe, with the love of a callow accountant for a young woman who was determined to get married. Their sun shone, and they made merry. They went to live in a Chelsea flat, a place that is described with intolerable cleverness. Arthur wrote a jingle that caught the popular fancy. Success went to their heads, and Agnes went through the Divorce Court. Arthur was left to examine his new feeling of independence and to rejoice—for the moment. But there is no freedom for his kind. It may dance until it shrivels; that is all.

"The American Gun Mystery" by Ellery Queen, "The Murders at the Manor," by Clive Ryland, "The Claverton Mystery," by John Rhode, and "Bull's Eye," by Milward Kennedy, are detective novels to be noted for holiday reading. They are all ingeniously constructed, Mr. Ellery Queen's with the greatest possible elaboration. He repeats the New York Inspector's feat of holding up a vast audience to smell out the murderer in its midst, and again an English reader is left to ponder the sheep-like submission of freeborn citizens in the mass. John Rhode has discovered a new method of sudden death, so that though you may conceivably spot the murderer you will be very unlikely to guess how the murder was done. The killer in "The Murders at the Manor" is fiendish to insanity, but not too insane to plan to a nicety, and almost to get away with it. In this book the matter of the grey hairs sticking to the ruler is a singularly neat red herring. "Bull's Eye" is constructed on the principle of the Chinese box, a villainy within a villainy, and Mr. Kennedy's humour is a very happy addition to the thrills.

Two translations remain, from the German and the Dutch. "Rubber," by Madelon H. Lulofs, is a study of Europeans reacting to exile in the Dutch East Indies. It follows the planters through the fevered prosperity of a rubber boom and the slump that follows it; in reckless exaltation and in panic. How rubber and the remote speculator make and break men and women; that is its tragic story.

The collection of tales by Paul Alverdes, "Changed Men," will find a welcome among the people who have learned to look out for his work. It is very well translated. These are not all war

stories, nor are they of equal merit, but they have the same exquisite pity for humanity laid waste that was so rarely expressed in "The Whistler's Room." In some of them there is a spiritual transfiguration; in some of them the change is death. The influence of Heine is upon Alverdes; but he dwells on the loneliness and the sense of beauty in life without Heine's bitterness. A slim little book, "Changed Men," in which every page is inspired by imaginative sensibility of a high order.



A LANDMARK IN THE HISTORY OF OUR FAMOUS PARIS CONTEMPORARY, "L'ILLUSTRATION": ITS PALATIAL NEW PRINTING WORKS AT BOBIGNY, WHOSE INAUGURATION WAS ARRANGED FOR JUNE 30—ONE OF THE MACHINE-ROOMS; AND (INSET ABOVE) A GENERAL VIEW OF THE BUILDINGS.

That famous French weekly journal, "L'Illustration," which has for many years maintained the friendliest relations with "The Illustrated London News," has just reached a new and important stage in its development. June 30 was the date fixed for the inauguration of its magnificent new printing works at Bobigny, on the outskirts of Paris, where all its technical services, embodying the latest improvements in machinery and production, are now concentrated in an immense and palatial building on a site covering 300,000 square metres. A Minister of the French Government arranged to preside over the official reception, to which were invited between 4000 and 5000 guests, including Members of Parliament and foreign Ambassadors.

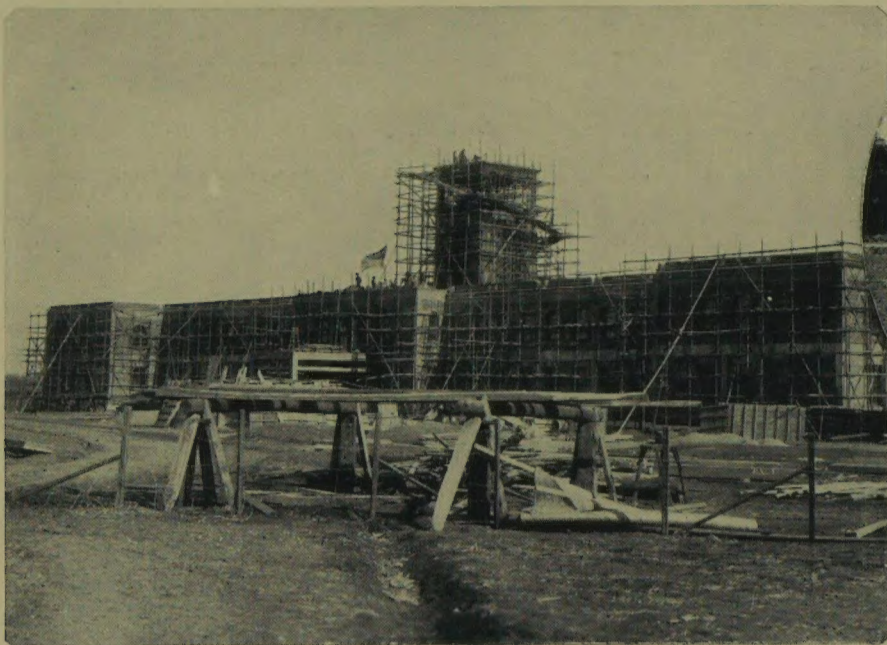
old lady is a mettlesome character who handsomely earns the peaceful and painless end reserved for her.

"As the Earth Turns," by Gladys Hasty Carroll, is the simple annals of a farmer's household in the State of Maine. Here, Mrs. Carroll demonstrates, are the American sons and daughters of the soil, suitably idealised, and unsmirched by the analysis of a Dreiser; the men and women who are the salt not less than the children of the earth.

### BOOKS REVIEWED.

- Peter Abelard. By Helen Waddell. (Constable; 7s. 6d.)  
 The Old Man Dies. By Elizabeth Sprigge. (Heinemann; 7s. 6d.)  
 The Young People. By J. D. Beresford. (Collins; 7s. 6d.)  
 Panorama with Music. By Grace E. Thompson. (Cape; 8s. 6d.)  
 Aunt Elizabeth. By Netta Syrett. (Bles; 7s. 6d.)  
 As the Earth Turns. By Gladys Hasty Carroll. (Macmillan; 7s. 6d.)  
 Singing Out of Tune. By Bryan Guinness. (Putnam; 7s. 6d.)  
 The American Gun Mystery. By Ellery Queen. (Gollancz; 7s. 6d.)  
 The Murders at the Manor. By Clive Ryland. (Grayson; 7s. 6d.)  
 The Claverton Mystery. By John Rhode. (Collins; 7s. 6d.)  
 Bull's Eye. By Milward Kennedy. (Gollancz; 7s. 6d.)  
 Rubber. By Madelon H. Lulofs. (Cassell; 7s. 6d.)  
 Changed Men. By Paul Alverdes. (Secker; 5s.)

## THE "ANGORA" OF THE FAR EAST: MANCHUKUO'S NEW CAPITAL, HSINKING.



THE NEW CAPITAL OF MANCHUKUO (MANCHURIA) UNDER CONSTRUCTION: ONE OF MANY IMPOSING GOVERNMENT BUILDINGS ERECTED AT HSINKING.



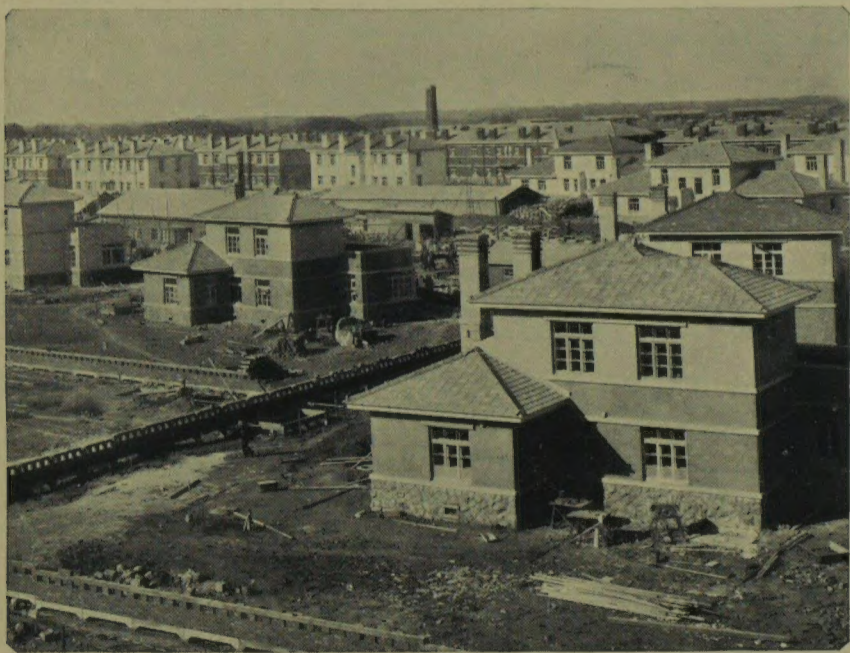
APARTMENT HOUSES FOR MANCHUKUO GOVERNMENT OFFICIALS, JUST BUILT AT HSINKING: ARCHITECTURE OF WESTERN TYPE IN THE NEW CAPITAL.



THE RISING GENERATION OF WOMEN IN MANCHUKUO: SCHOOL-GIRLS TAKING AN ACTIVE PART IN TREE-PLANTING ON ARBOR DAY.



MEN IN CONTROL OF MANCHUKUO: THE PREMIER (CENTRE) WITH MOST OF HIS CABINET—A GROUP SHOWING TRANSITION FROM EASTERN TO WESTERN DRESS.



THE WESTERNISATION OF MANCHUKUO ON THE ARCHITECTURAL SIDE: MODERN RESIDENCES RECENTLY BUILT AT HSINKING.

These interesting photographs, sent to us by the Manchukuo Department of Foreign Affairs, show that the new State is being actively organised on progressive lines. The rapid growth of the new capital at Hsinking recalls that of Angora, in Turkey, and similarly a Western style of architecture has been adopted both for residences and the imposing administrative buildings. In matters of costume, Manchukuo would seem to be in a state of transition between East and West, as indicated in the group of Cabinet Ministers. The figures are (left to right) Messrs. Lo Shen (Secretary to the Premier); Chang Yen-ching (Minister of Industry); Hsieh Chieh-



AN ENORMOUS QUANTITY OF TIMBER FOR USE IN BUILDING THE NEW CAPITAL: HUGE LOGS BROUGHT TO HSINKING ON HORSE-CARTS.

shih (Foreign Affairs); Tsang Shih-yi (Civil Affairs); Cheng Hsiao-hsu (Premier and Minister of Education); Sun Chi-chang (Vice-Minister of Finance); Chang Ching-hui (Minister of Defence); Ting Chien-hsu (Communications), and Feng Han-ching (Justice). The Finance Minister, Mr. Hsi Chia, is absent. The construction of the new capital is part of a great ten-year-plan. Model cities are to be built at Mukden, Harbin, and Kirin, together with manufacturing districts, and another model city at Tsitsihar, while harbour improvements will be made at Antung, Yingkow, and Hulutao. Great importance is attached to transport facilities, and it is expected that within ten years there will be 2400 miles of new railways (to be extended eventually to 15,000 miles) and 36,000 miles of new roads, and within three years an air route of 2100 miles.

# THE WORLD OF SCIENCE.

## CATERPILLARS THAT LIVE UNDER WATER.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WHO would have thought of looking for caterpillars of moths under water! Yet there are two species of moths, belonging to the family Pyralidæ—not a favourite with entomologists—which lay their eggs after this most surprising fashion. The life-history of these insects is, as yet, only imperfectly known, and I give here a brief summary of what has so far been gleaned, in the hope that some enthusiastic entomologist may be induced not only to extend this knowledge, but to hunt for yet other species which may have adopted this singular fashion in the disposal of their offspring. So far as is known at present, only a few moths of this group commit their offspring to the perils of the deep. The best known of these is one of the "China-marks" (*Nymphula maculalis*). It lays its eggs on the under-side of a yellow water-lily (*Nymphaea americana*), and always it must be a leaf which has been bored through by a Chrysomelid beetle—a species of the genus *Donacia*. But the association does not end here. The eggs of the two are always laid together, and round the margin of the hole.

I. THE EARLIEST LARVAL STAGE OF AN AMERICAN CHINA-MARK MOTH (*NYMPHULA MACULALIS*): A DRAWING SHOWING THE DELICATE EXTERNAL FILAMENTS, GROWING DOWN EACH SIDE OF THE BODY, WHICH ARE USED TO EXTRACT OXYGEN FROM THE WATER.

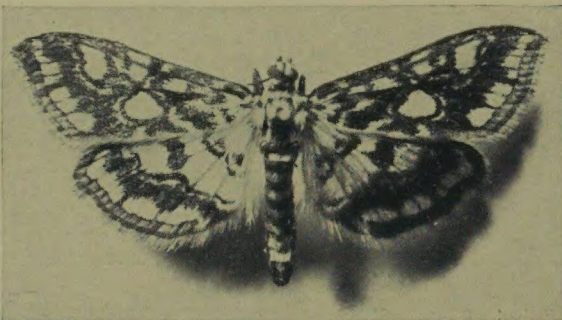
Soon after emerging from the egg the youngster cuts away portions of the leaf to which it has attached itself and fashions therefrom a tubular case, after the manner of the caddis-worm. This serves not merely to protect the body, but also to lessen the strain in suspending itself from the leaf. (After Welch.)

of *Donacia*, for her eggs often partly surround them. Failing holes, captive specimens would lay their eggs along the outer margin of the lower surface of a leaf, as a last desperate measure; for oviposition was always delayed in the search for a leaf with a hole. The caterpillars of all other Lepidoptera, save this tribe of "China-marks," breathe by means of a complicated system of air-tubes pervading the body, the air entering through special apertures, or "windows," known as "spiracles," running down each side of the body. But these water-babies breathe after a different fashion, deriving the life-giving oxygen from delicate external filaments growing down each side of the body, and increasing in number with each moult, as may be seen in comparing the two figures of two successive stages in the adjoining photographs.

Soon after emerging from the eggs, the youngster cuts away portions of the leaf to which it has attached itself, to fashion therefrom a tubular case, after the manner of a caddis-worm, and this serves not merely to protect the body but also to lessen the strain in suspending itself from the leaf. The pupa, or "chrysalis" stage, is spent under water, and the moth, on emergence, climbs out into the upper air to spend the rest of its life after the manner of all other moths and butterflies. But there are other closely related species belonging to the genus *Acentropus* about which we have yet much to learn. Suffice it to say here that the females are dimorphic; that is to say, they present two different forms, a large-

winged, which lives like an ordinary moth in the upper air, and one wherein the wings are quite small. In this case the whole life is passed under water, and the wings are used as propellers in swimming. She comes to the surface for pairing, and carries her mate down under water with her—a dismal end for a honeymoon!

So far, mention has been made only of American species. But those who will may take up the study of these eccentric insects during the next two or three months wherever there are fairly large ponds or in the streams in many parts of the British Islands, and there is much yet to be learned concerning them. The caterpillars of the brown China-mark moth, for example, may be looked for during June in the floating leaves of *Potamogeton natans*, enclosed in their leaf-tubes, held together by silken threads, within which they creep about in search of food. When fully grown it is nearly an inch long, and white, tinged with yellow. This caterpillar, though completely submerged, breathes like a land-caterpillar, through breathing pores, or "spiracles," running down each side of the body. It contrives to do this by filling the case in which it lives with air, and hence its body is kept perfectly dry. And this because the case fits so closely round the head that, when this is thrust out of the case during feeding, the air within keeps the water from entering. The moth lays her eggs at night on the under-surface of the leaves, by turning her ovipositor under the leaf while she remains above water. And these eggs are embedded in a transparent jelly. From forty to one hundred may be found in each batch. The larva hatches out in June and July, and at once begins to make its enclosing sheath; when winter comes, life is practically suspended. But in the



2. A BRITISH REPRESENTATIVE OF AN EXTRAORDINARY FAMILY OF MOTHS THAT SPEND THE CATERPILLAR STAGE OF THEIR EXISTENCE UNDER WATER: THE "BEAUTIFUL CHINA-MARK" MOTH (*NYMPHULA NYMPHEATA*; ENLARGED).

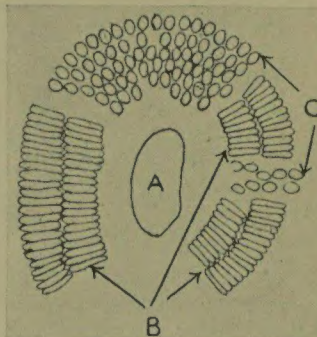
following April it resumes its full activities and makes a new sheath. Till now its case has been filled with water, from whence oxygen is abstracted. But in May, however, it begins to fill the case with air, which is retained by means of conical prominences, large and small, imparting a velvet-like structure enclosing air which prevents the body being wetted. From this time onwards, spiracles develop through which atmospheric air is absorbed.

*Hydrocampa stagnata* is another species, which feeds on the bur-reed (*Sparganium*) and has a similar life-history. The duckweed, so common on stagnant water, is the food-plant of the small China-mark caterpillar (*Cataglyphis lemnae*). Its case is made either of duckweed or pieces of larger leaves. In the course of its development it passes through two distinct stages—an earlier branchial, or gill-breathing stage, and a later "tracheate" stage, wherein air is drawn through spiracles into a system of internal breathing-tubes. Its life-history is completed in a single season, during which two generations are produced. The female moth may sometimes be seen running about on the surface of the duckweed or on the water, every now and then laying eggs on the under-surface of the weed.

Finally, let us take yet one more of these strange caterpillars. This time of *Paraponyx stratiotes*, which feeds on the "water-soldier"—hence the name stratiotes. For in this, breathing, throughout the whole larval life, is carried on by long gill-filaments, as in *Nymphula*, instead of by air drawn through spiracles into a system of tracheal tubes. What

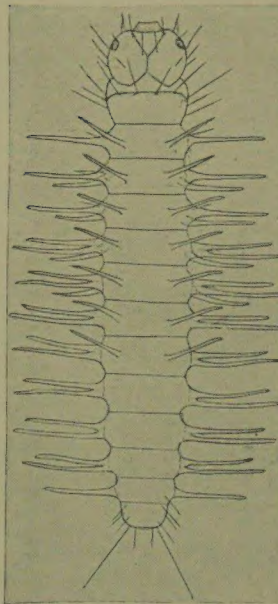
has been said concerning these strange caterpillars must not be regarded as so many curious facts. They raise, indeed, some profoundly important and interesting aspects. To begin with, what induced these moths, in the first place, to deposit their eggs after such a strangely different fashion from that of all other moths and butterflies? And, having done so, by what agency were the larvæ, at hatching, enabled to survive submerged in water? Were the eggs, in the ancestral moth of this tribe, laid on the upper surfaces of the leaves of water-plants, and thereby started on the road to a wholly aquatic life? This seems to be a reasonable suggestion. But of what advantage was it to the race to acquire the ability to live under water?

It is to be noted, however, that, so far as the evidence from captive specimens in aquaria goes, the larva, at hatching, drops to the bottom, and for at least two stages of its growth remains there, feeding on submerged leaves. Only the final



3. HOW THE AMERICAN *NYMPHULA MACULALIS* FOLLOWS THE BEETLE *DONACIA* IN LAYING ITS EGGS ON THE UNDER-SIDE OF A WATER-LILY LEAF: (A) THE HOLE MADE BY THE FEMALE *DONACIA* BEFORE LAYING HER EGGS (B) ON THE UNDER-SIDE OF THE LEAF; AND (C), THE EGGS OF *NYMPHULA MACULALIS*, WHICH ARE ALWAYS LAID TOGETHER THOSE OF THE BEETLE WHENEVER POSSIBLE.

The female of the *Donacia* beetle gnaws a hole through the leaf from four to six mm. in diameter, and then, by a long ovipositor, lays two concentric rings of elliptical white eggs round the under-side of the hole. But there are always gaps in these rings, and the female China-mark moth always lays her eggs in these gaps. Failing such holes, captive specimens of the China-mark would lay their eggs along the outer margin of the lower surface of a leaf as a last desperate measure.



4. THE FINAL LARVAL STAGE OF *NYMPHULA MACULALIS*: A CATERPILLAR WHICH, UNLIKE THE VAST MAJORITY, DOES NOT BREATHE THROUGH "SPIRACLES" (THOUGH THESE MAY BE PRESENT), BUT THROUGH ITS LONG, THREAD-LIKE OUT-GROWTHS OR FILAMENTS.

The external filaments of this caterpillar increase with each moult, as a comparison with the earlier stage seen in Fig. 1 will show. The winter is passed under water, in a state of torpor; but the following spring activity is resumed and development into the moth completed.

stage seems to be passed under leaves floating at the surface. And this state of affairs is intimately related to the matter of breathing. It would seem that in the earliest stages this takes place through the skin, the demand for oxygen now being less than in the later stages, when the gill-filaments begin to appear, so as to enable the body to take the fullest advantage of the more oxygenated water found near the surface.

The normal habits of the newly hatched larvæ, that is to say, the habits in their natural environment, are not yet known. Indeed, information as to what happens at this stage would be practically impossible to obtain, except from larvæ kept in aquaria. Some further light on these larval stages has been gleaned by American entomologists, from a study of yet another species (*Nymphula icciusalis*), which lays its eggs on *Potamogeton*, *Vallisneria*, and other aquatic plants, but the course of development does not differ materially from that of *maculalis*, described above.

## A circular, black and white photograph capturing a formal dinner event, likely at the White House. The scene is viewed from an elevated position, looking down at a long table covered with a white cloth. Numerous guests, both men and women in formal attire, are seated along the table. The table is elegantly decorated with white linens, glassware, and small floral centerpieces. At the far end of the table, a head table is prominently displayed, featuring two ornate, gilded chairs. Two individuals are seated in these chairs, flanked by several standing attendants. Behind the head table, a large, elaborate floral arrangement, possibly a chandelier or a large bouquet, hangs from the ceiling. The background shows the architectural details of the room, including arched doorways and decorative wall elements. The overall atmosphere is one of a grand, formal occasion.

[illegible]

A vintage black and white photograph of four people standing in front of a building with "IMPERIAL LONDON" signage. Two men in light suits and hats stand on the left, and two women in light dresses and hats stand on the right. The woman next to the first man holds a large dark umbrella.

A black and white photograph of Winston Churchill. He is wearing a dark suit, a white shirt, a patterned tie, and a dark fedora. He is smiling slightly and looking towards the camera. To his left, the arm and shoulder of another man in a suit and hat are visible, partially obscuring the frame. The background is dark and indistinct.

A black and white photograph showing a group of seven men in suits and hats standing on a dirt path next to a long, low stone wall. The wall appears to be part of an archaeological excavation or a construction site. The background shows a hilly, arid landscape.

*palaestra*, or arena, with well-defined traces of cubicles, or dressing-rooms, for athletes, and a large bath or bathing-pool. Pursuing their researches, they found on the east side of this gymnasium the foundations of two walls, respectively 500 metres and about 20 metres long. These walls, in the opinion of the Academicians, form part of the outer wall, or *peribolos*, of the Academy of Plato, the prototype of our own Universities.

## THE NEWLY RESTORED WESTMINSTER IN CONTEMPORARY GARTER ROBES—



THE WAX EFFIGY OF CHARLES II. AFTER CLEANING, AND WITHOUT THE GARTER HAT, MANTLE, AND SURCOAT; SHOWING THE LEGS (OF WOOD) VERY CAREFULLY MODELLED, WITH A LIGHT BLUE RIBBON REPRESENTING THE ACTUAL GARTER.



DETAIL OF THE COSTUME: A PAIR OF SLEEVE RUFFLES OF VENETIAN "GROS POINT" LACE; AND A CRAVAT OF THE SAME LACE TIED IN A KNOT AT THE THROAT.



THE WHITE KID SHOES FROM THE FEET; WITH LEATHER TIES, TO WHICH THE BUNCHES OF WHITE AND FIGURED RIBBONS ARE ATTACHED. (SEE THE COMPLETE EFFIGY.)



THE "GARTER" MANTLE (THE EARLIEST KNOWN GENUINE EXAMPLE) WORN BY THE EFFIGY: A MANTLE OF BLUE SILK VELVET LINED WITH WHITE SILK TAFFETA, SHOWING TEARS ON THE LEFT SHOULDER WHERE THE GARTER BARGE HAS BEEN REMOVED.

In our issue of April 22 we illustrated effigies of Catharine, Duchess of Buckingham and of her little son, the Marquess of Normanby, which are among the famous Westminster Abbey "waxworks," with a note by Mr. Lawrence E. Tanner, M.V.O., F.S.A., Keeper of the Abbey Muniments. "At the request of the Dean and Chapter," he wrote, "the authorities of the Victoria and Albert Museum have



THE HEAD OF THE WAX EFFIGY (WITHOUT THE WIG), WHICH IS SEPARATE FROM THE BODY: A WORK OF FINE MODELLING. (THE RIGHT EYELED HAS BEEN REPAIRED.)

undertaken the cleaning of the wax effigies. Some of these are of great interest, because not only were they carried at the funerals of those whom they represent, but they are dressed in the actual clothes worn by them in life." We now illustrate the effigy of Charles II., which has since been cleared by the Museum authorities, and again Mr. Tanner kindly supplies an explanatory note. "It is perhaps," he writes, "the least known of the portraits of that King, and yet it is one of the most interesting which exists. Here, modelled by a master-hand, is a representation of

## ABBEY EFFIGY OF CHARLES II. THE EARLIEST EXAMPLES KNOWN.



THE HAT OF THE ORDER OF THE GARTER WORN BY THE EFFIGY: A BLACK VELVET HAT WITH PLEATED SIDES, THE PLUME CONSISTING OF TEN WHITE OSTRICH FEATHERS AND AN AIGRETTE OF BLACK AND WHITE HERON'S FEATHERS (THE JEWELLED BAND MISSING).

DETAIL OF THE UNDER-GARMENTS WORN BY THE WAX EFFIGY OF CHARLES II. IN WESTMINSTER ABBEY: THE SHIRT OF WHITE LINEN WITH VENETIAN "GROS POINT" LACE EDGING.



SHOWING THE CHARACTERISTIC "HAPSBURG" LIP, DERIVED FROM HIS MOTHER'S GRANDMOTHER: THE HEAD OF THE WAX EFFIGY OF CHARLES II. IN WESTMINSTER ABBEY, SEEN IN PROFILE.

the King as he was known to Mr. Pepys and other contemporaries. The curious features, together with the characteristic 'Hapsburg' lip, lifelike, and give an impression entirely unlike any derived from a painted portrait. The effigy was made shortly after the King's death in 1685, and was placed in its present glass-fronted case in 1686. For many years it stood by the King's grave in Henry VII.'s Chapel, and was, and indeed is, the only memorial to him in the Abbey. It is



CHARLES II. "AS KNOWN TO MR. PEPPS AND HIS OTHER CONTEMPORARIES"; THE EFFIGY (AFTER CLEANING) IN FULL "GARTER" ROBES—CONSIDERED THE MOST INTERESTING AND AUTHENTIC LIKENESS OF THE KING IN EXISTENCE.



DETAIL OF THE EFFIGY'S COSTUME: (ABOVE) THE DOUBLET OF CLOTH OF SILVER TRIMMED WITH SILVER ROBIN LACE; (BELOW) THE "BREECHES" OF THE SAME MATERIAL, REALLY A SORT OF SHORT PETTICOAT WITH NO DIVISION FOR THE LEGS.

dressed in the Robes of the Garter. The measurements of these robes so exactly correspond with those given in Ashmole's History of the Order published in 1672 that there can be little doubt that they are genuine Garter robes, and, if so, they are far earlier than any others in existence." It is proposed that the other wax effigies in the Abbey shall be similarly cleaned in due course.

## NEWS ITEMS OF TOPICAL INTEREST: SPORTING AND OTHER EVENTS OF THE WEEK.



THE U.S.A. RYDER CUP TEAM, WHICH LOST TO BRITAIN BY THE ODD MATCH: HORTON SMITH; GENE SARAZEN; CRAIG WOOD; PAUL RUNYAN; WALTER HAGEN (CAPTAIN); OLIN DUTRA; DENSMORE SHUTE; LEO DIEGEL; BILLY BURKE; AND ED DUDLEY (LEFT TO RIGHT); WITH HAGEN'S SON IN FRONT.



THE BRITISH RYDER CUP TEAM: (BACK ROW, LEFT TO RIGHT) A. PERRY; S. EASTERBROOK; A. HAVERS; ONE OF THE TRAINERS; A. H. PADGHAM; A. J. LACEY; P. ALLISS. (MIDDLE ROW) C. A. WHITCOMBE; J. H. TAYLOR (NON-PLAYING CAPTAIN); A. MITCHELL. (FRONT) A. DAILEY; W. H. DAVIES.

The Ryder Cup match, between golf professionals of the United States and Great Britain, took place on the Southport and Ainsdale links on June 26 and 27. The Foursomes, over thirty-six holes, were played on the first day, the British golfers gaining a lead of two matches to one with one match halved. Alliss and Whitcombe halved with Hagen and Sarazen; Mitchell and Havers beat Dutra and Shute by 3 and 2; Davies and Easterbrook beat Runyan and Wood by one hole; and Padgham and Perry lost to Dudley and Burke by one hole. Singles were played on the following day. Mitchell beat Dutra; Sarazen beat Padgham; Hagen beat Lacey; Wood beat Davies; Havers beat Diegel; Alliss beat Runyan; Smith beat Whitcombe; and Easterbrook beat Shute; Britain thus winning by six matches to five with one halved.



THE TEST MATCH—ENGLAND AGAINST THE WEST INDIES AT LORD'S: THE WEST INDIES TEAM COMING ON TO THE FIELD ON THE SECOND DAY.

The first of the season's three Test Matches between England and the West Indies began at Lord's on June 24, but so much rain fell on that day that only forty-five minutes' play in all was possible. England won the toss and batted first. C. F. Walters and Sutcliffe opened the innings and scored 43 without being separated. On June 26 the English innings was continued in fine weather, and, although six wickets were down for 155, the very strong batting tail redeemed the early failures. In England's total of 296 Ames was top scorer with 83 not out. The West Indies lost six wickets for 55 before the close of play. On the third day their innings closed for 97, R. W. V. Robins taking six wickets for 32. Following on, the West Indies scored 172, to be beaten by an innings and 27 runs.



THE TEST MATCH AT LORD'S: PART OF THE HUGE CROWD WATCHING THE SECOND DAY'S PLAY, WHEN THE ENGLISH INNINGS CLOSED FOR 296.



ONE OF THE THREE NEW THAMES BRIDGES WHICH THE PRINCE OF WALES IS TO OPEN OFFICIALLY ON JULY 3: CHISWICK BRIDGE.



THE NEW TWICKENHAM BRIDGE, TO BE OPENED BY THE PRINCE OF WALES ON JULY 3: A STRUCTURE EXEMPLIFYING THE STRENGTH AND BEAUTY OF REINFORCED CONCRETE.



HAMPTON COURT BRIDGE, LIKewise TO BE OPENED BY THE PRINCE ON JULY 3, DESIGNED TO REPLACE THE OLD BRIDGE, NOW INADEQUATE FOR MODERN TRAFFIC.

The Prince of Wales arranged to perform, on July 3, a ceremony unique in our history—the opening of three new Thames bridges in one day. After brief ceremonies at Chiswick and Twickenham, his Royal Highness is to proceed to Hampton Court by road, and declare open the new Hampton Court Bridge. The new Chiswick Bridge, designed by Sir Herbert Baker, is of ferro-concrete faced with Portland stone. Situated between Chiswick and Mortlake, it is of very graceful appearance, and has a long central span of 150 feet. Twickenham Bridge, just below the old Richmond Bridge, is designed by Mr. Maxwell Ayrton, F.R.I.B.A., and has three similar spans, each of 100 feet. Not being faced with stone, it reveals the full beauty of its concrete construction. The Hampton Court Bridge is designed by Sir Edwin Lutyens.

# THE UNIVERSITY OF LONDON: THE FOUNDATION-STONE LAID BY THE KING.



THE FOUNDATION-STONE OF THE NEW BUILDINGS OF THE UNIVERSITY OF LONDON IN BLOOMSBURY LAID BY THE KING: HIS MAJESTY, SEATED WITH THE QUEEN, AND, BEYOND HER, PRINCESS ALICE, COUNTESS OF ATHLONE, HEARING AN ADDRESS READ BY THE EARL OF ATHLONE, CHANCELLOR OF THE UNIVERSITY.



THE DESIGN OF MR. CHARLES HOLDEN, F.R.I.B.A., FOR THE BLOOMSBURY CENTRE OF THE UNIVERSITY OF LONDON: THE ARCHITECT'S PERSPECTIVE DRAWING; LOOKING NORTHWARDS ALONG MALET STREET FROM MONTAGUE PLACE.



A PANORAMA OF THE UNIVERSITY AND ITS VARIOUS BRANCHES: A DRAWING BY DOUGLAS MACPHERSON, SHOWING THE PROJECTED BUILDINGS IN A LIGHTER SHADE IN THE MIDDLE.



THE KING AND QUEEN ON THEIR WAY TO THE SITE IN BLOOMSBURY WHERE THE KING LAID THE FOUNDATION-STONE OF THE PROJECTED UNIVERSITY BUILDINGS: THEIR MAJESTIES RIDING IN AN OPEN CARRIAGE.

On June 26 the King, accompanied by the Queen, visited Bloomsbury to lay the foundation-stone of the new buildings for the University of London. His Majesty said in his speech that he hoped "this noble enterprise, which has begun so well, may attain an early and triumphant completion." Although the whole vast project of giving the University a magnificent central home is expected to take many years to complete, much progress is anticipated by 1936, the University's centenary year. In our issue of January 21 last, we published Mr. Macpherson's panoramic drawing as a double-page, together with an article describing the progress made by the University since it was first suggested in 1825, and giving an account of the enterprise which was so happily inaugurated on June 26.

## LONDON'S OUTBURST OF BALLET: WORLD-FAMOUS AND THE



A GREAT DANCER IN THE CAMARGO BALLET SOCIETY'S PRODUCTION AT COVENT GARDEN IN HONOUR OF THE WORLD ECONOMIC CONFERENCE: ALICIA MARKOVA.



TRINA BARANOVA IN "COTILLON": ONE OF THE BALLET IN THE RUSSIAN BALLET SEASON OPENING AT THE ALHAMBRA ON JULY 4.



"LES BALLETS 1933," PRESENTED BY EDWARD JAMES AT BALANCHINE: A SCENE



IN TWO GALA PERFORMANCES OF THE CAMARGO BALLET SOCIETY AT COVENT GARDEN: STANLEY JUDSON IN "SPECTRE DE LA ROSE."

"LES BALLETS 1933," WHICH COME TO THE SAVOY THEATRE FROM THE THEATRE DES CHAMPS-ÉLYSÉES IN PARIS: A SCENE FROM "MOZARTIANA," OF WHICH DÉCORS AND COSTUMES ARE BY CHRISTIAN BÉRAUD.



THE ALHAMBRA'S "SWAN SONG": "LE BEAU DANUBE" BALLET, WITH MUSIC BY JOHANN STRAUSS AND CHOREOGRAPHY BY LÉONIDE MASSINE, IN SIR OSWALD STOLL'S PRESENTATION OF RUSSIAN BALLET.



ONE OF THE GREAT ARTISTS TAKING PART IN THE CAMARGO BALLET SOCIETY'S TWO GALA PERFORMANCES: LYDIA LOPOKOVA.

With three almost simultaneous productions at Covent Garden, the Alhambra, and the Savoy Theatre, London became, and still is for a short space, a city of ballet. Many of those dancers whose international repute is widest are taking part, and artists equally famous are responsible for music, choreography, and décor. The Camargo Ballet Society presented two gala perform-

ances at the Royal Opera, Covent Garden, in honour of the World Economic Conference. At the first, on June 27, the Queen arranged to be present: the second was to take place on June 29. The principal dancers included Lydia Lopokova, Ninette de Valois, Alicia Markova, Ursula Moreton, Anton Dolin, and Stanley Judson. Secondly, Edward James arranged to present

THE PHOTOGRAPH OF ALICIA MARKOVA IS REPRODUCED BY COURTESY OF "THE VALENTA GALLERY."

## DANCERS AT COVENT GARDEN, THE ALHAMBRA, SAVOY.



THE SAVOY THEATRE: WITH CHOREOGRAPHY BY GEORGES BALANCHINE, FROM "LES SONNETS."



RUSSIAN BALLET—THE ALHAMBRA'S LAST PRODUCTION BEFORE IT IS PULLED DOWN: LÉONIDE MASSINE AND TATIANA RIABOUCHINSKA IN "THE BALLET SCHOOL."



THE FAMOUS DANCER WHO RECENTLY PLAYED THE NUN'S PART IN "THE MIRACLE": TILLY LOSCH, NOW IN "LES BALLETS 1933."



ONE OF THE BRILLIANT NEW BALLET, WITH CHOREOGRAPHY BY GEORGES BALANCHINE, AT THE SAVOY THEATRE: A SCENE FROM "LES SONNETS"—DÉCORS AND COSTUMES BY ANDRÉ DERAIN.



ALICE NIKITINA, WHO IS TO APPEAR IN "BALLETS SERGE LIFAR"—TO BE INCORPORATED WITH "LES BALLETS 1933" AT THE SAVOY THEATRE.



A WORLD-FAMOUS DANCER IN THE ALHAMBRA'S LAST PRODUCTION, RUSSIAN BALLET: LÉON WOIWKOVSKY IN "LES PRÉLUDES."



ONE OF THE LARGEST AND MOST SPECTACULAR COMPANIES THAT HAS COME TO LONDON IN RECENT YEARS: THE "BEACH" BALLET IN THE RUSSIAN BALLET SEASON AT THE ALHAMBRA.

"Les Ballets 1933" at the Savoy Theatre, the first night to be on June 30. Tilly Losch, Tamara Toumanova, and Lotte Lenja are among the dancers. The choreography is by Georges Balanchine, and a full symphony orchestra plays under the direction of Constant Lambert and Maurice de Abravanel. In addition, "Ballets Serge Lifar," with Alice Nikitina and Serge

Lifar, is to be presented at the Savoy on July 3, 7, and 10. Finally, a season of Russian ballet is to begin at the Alhambra on July 4—the last production there before the theatre is pulled down. The large company will include Danilova, Trina Baranova, Tatiana Riabouchinska, Léonide Massine, Léon Wolkovsky, and Anton Dolin.

WHERE, IN AN EXHIBITION OF "OLD PRINTS AND YOUNG DANCERS," IT IS NOW BEING SHOWN.

STARS OF WIMBLEDON, NOW FIGHTING FOR THE CHAMPIONSHIPS: RAPID SKETCHES OF LAWN TENNIS PERSONALITIES.



A GERMAN ARTIST'S VIEW OF COMPETITORS IN THE INTERNATIONAL CHAMPIONSHIPS: PORTRAITS OF SOME OF THE LEADING PLAYERS BY HERR WERNER KNOTH.

Play was begun on June 26 in the Lawn Tennis Championships at Wimbledon, the entries this year being as numerous and as cosmopolitan as ever, with no fewer than twenty-eight nations represented. Herr Werner Knott, a brilliant German artist who, it will be recalled, contributed to our last issue a double-page of sketches made at the World Economic Conference, here repeats his success with lifelike character-studies of some of the stars of the court. The portraits are numbered as follows: 1. E. Maier (Spain); 2. Miss Mary Heeley (G.B.); 3. Jean Borotra (France); 4. H. W. Austin (G.B.); 5. Miss Katharine Stammers (G.B.); 6. H. E. Vines (U.S.A.), holder of the Men's Singles; 7. B. McGrath (Australia); 8. Miss M. C. Scriven (G.B.); 9. C. Boussus (France); 10. J. H. Crawford (Australia); 11. Mme. Mathieu (France); 12. R. Menzel (Czechoslovakia); 13. D. Prens (Germany); 14. Miss Helen Jacobs (U.S.A.); 15. H. G. N. Lee (G.B.); 16. R. Miki (Japan); 17. Mile. J. Jedrzejowska (Poland); and 18. G. P. Hughes (G.B.).

Mrs. Helen Wills Moody, five times a winner of the Ladies' Singles and the present holder, who is defending her title this year, is not included in this gallery, since she is one of the most often photographed and most often sketched people in the world. A few words of comment may be added on some of the players shown here. Borotra, the most popular and brilliant of players, is not competing in the Singles this year—a matter of universal regret. He is paired, however, with his old partner, Jacques Brugnon, in the Men's Doubles, and with Miss Betty Nuthall in the Mixed. Miss Scriven recently proved her worth, not fully recognised before, by her victory in the French Championships. The young Australian, McGrath, is the possessor of a peculiar, and very effective, two-handed backhand stroke which has attracted much attention. D. Prens, the former German Davis Cup player and conqueror of both Perry and Austin last year, has been discarded by his country on racial grounds, but is playing as well as ever.

## "KINGDOMS RISE AND WANE."

BEING AN APPRECIATION OF

"THROUGH FOUR REVOLUTIONS": By PRINCESS LUDWIG FERDINAND OF BAVARIA.\*

(PUBLISHED BY JOHN MURRAY.)

THE Infanta Paz (Maria de la Paz), born in 1862, was the daughter of Queen Ysabel II. of Spain and of Francisco de Asis, King-Consort. She is thus the aunt of the ex-King Alfonso XIII., of whom she always writes with affection. "Once while he was still very little I went into his room as the Palace Guard was changing. 'Tia Paz la parada!' he shouted and stretched out his arms to me so that I might hold him up to the window. Such trifles, meaningless to some, hold a world of tenderness for others. Now, as he passed through the doors of the Throne Room in the Residenz and I made my curtsy to him, I was thinking: 'Tia Paz la parada!'"

In 1883, the Infanta Paz was married to Prince Ludwig Ferdinand of Bavaria, of the ancient Wittelsbach house, and cousin of the eccentric Ludwig II. Prince Ludwig Ferdinand was, and is, an unusual scion of royalty, for his chief interest was in medicine, of which he became a distinguished practitioner. Neither he nor his wife, however, neglected the arts, for he had considerable talent as a musician, and the Princess had some facility in poetry. Prince Adalbert of Bavaria is the eldest son of this union, and the present volume has been composed by collaboration between mother and son. The material is largely derived from the diary which the Infanta began to keep as a girl, and from numerous letters which have been judiciously drawn upon to preserve the continuity of an eventful life-story. In the later stages, Prince Adalbert is able to contribute his own reminiscences of comparatively recent events, which formed the last upheavals in a life of many vicissitudes.

The Infanta was only six years old when she passed through the first of the revolutions which give this book its title. Spain was under the rule of Queen Ysabel, a woman of strong character and decided opinions, who has always been a subject of controversy in modern European history. Major Chapman-Huston vigorously defends her in his introduction to this volume, in which her correspondence is an interesting and prominent feature; it gives an impression of a woman very different from the self-willed, short-sighted ruler which some have represented her to have been. In 1868, the Carlist *coup d'état* drove her from Spain, and she and her family took refuge in France. Although she later formally abdicated in favour of her son, Alfonso XII., she remained an alert, and on the whole a wise, spectator of the European scene until 1904. While she carefully avoided the appearance of political influence, she continued to be very definitely the head of her family, and there are abundant evidences in these pages that she commanded to the end the devotion of her children, her kindred, and her people.

France was an insecure refuge; for, only two years after her first harsh experience of politics, the little Infanta was to see a second country in the throes of revolution. "It happened that one day the little Infantas, in their daily drive to the Rue de Narnnes through the Esplanade des Invalides, suddenly came on a magnificent spectacle. Soldiers in rank and file with waving tricolours; cheers and music; soldiers on foot in long blue coats and red trousers; beautiful Zouaves in their peculiar uniform;

proud-looking cuirassiers with trailing horse-hair plumes in their helmets, mounted on great shining horses; spahis in white fluttering cloaks on dancing Arab chargers; cannons rattling over the pavements in the midst of the dense crowd; the streets re-echoing with patriotic cries and cheers: 'A Berlin, à Berlin!' Everyone seemed mad with enthusiasm." In September, in a little seaside town, the children heard the town-crier announcing that the Emperor had been taken prisoner at a great battle and that the Germans were marching on Paris. In the revolution which followed, Paris was no suitable place for superfluous royalties, and the exiles retired for a time to Switzerland. Four years later, however, the young Alfonso XII., brother of the Infanta Paz, was proclaimed King, and in 1876 the family was able to return to Spain.

There followed some years of comparative tranquillity, saddened only by the death of the young Queen Mercedes.

letter to the Princess in 1888: "What a dreadful sight Europe presents to-day; one would be inclined to say it has liver complaint: every moment war seems to be on the point of breaking out; may God preserve us from it!" The anxieties of sovereigns were not merely political but—with good reason—personal. The number of assassinations and attempted assassinations recorded in this volume provides melancholy evidence of the general unsettlement of the period. Two attempts, nearly successful, were made on the life of Alfonso XII. In 1899 the Empress Elisabeth of Austria was murdered, in 1900 King Umberto of Italy. In 1903, Alexander and Draga of Serbia were brutally done to death. Alfonso XIII. and his English bride were nearly killed on their wedding-day in 1906, and again in 1913 Alfonso was shot at three times. In 1908 Carlos I. of Portugal and his son Luis were murdered, and finally, in 1914, came the assassination which was to involve all the world in warfare. Truly history is written in blood.

Prince Adalbert is able to describe from his own recollection the next revolution in the life of the Infanta Paz. "The next morning, Saturday, November the Eighth, after a quiet and undisturbed night, we were all exceedingly astonished: my servant entered my room and explained to me that a republic had been proclaimed the evening before. When I was in my bath my mother came to the door and confirmed the news. Kurt Eisner had 'deposed the Wittelsbach dynasty'! The aged King Ludwig III. with his daughters had left Munich during the night; where they had gone to nobody knew. Awful scenes had taken place in front of the Residenz; houses in the city had been plundered. My mother explained all this as if it were a story out of a book. In spite of its obvious seriousness, it seemed somehow rather funny. Naturally, we would stay in our own house and see what happened; but she thought I'd better get out of my bath, even though we had no intention whatever of running away." Thus, "like a story out of a book," and with an air of being "somehow rather funny," do great historical events occur. The disorders and fluctuations in Munich are well described; during the brief reign of Levin, Liebknecht, and Rosa Luxemburg, the royal family stood in real danger; but, for the rest, they were not molested, and they even retained popular respect and esteem. They suffered, needless to say, in the time of economic collapse, but bore their reverses with patience and dignity.

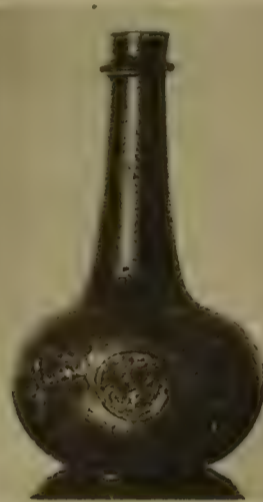
Although she was not herself present, the Infanta Paz was to have one more experience of revolution and its effects on her own family, when her nephew was driven from the throne of Spain in 1931 and when her sister, the Infanta Isabel, was carried away from the house of her childhood, dying. All these sad stories of the fall of kings the Princess seems to have borne with much calm and fortitude, and in all her correspondence we gain the impression of a singularly gentle, gracious character. Throughout her reminiscences moves a pageant of the glittering figures of half the European Courts, but they are regarded objectively by an observer essentially simple in tastes and outlook. Having seen the full spectacle of principalities and powers, and having had, amid all the splendours, a greater portion of sorrow than of joy, this Princess sits in the twilight and regards life with resignation and charity. Her son fittingly closes the book with the words: "Her name is Peace." C. K. A.



THE MOST ANCIENT EXHIBIT: A GREEK TASTING-GLASS OF THE FIFTH CENTURY B.C., FOUND IN CYPRUS ABOUT 1880. (SEE PAGE 29.)



THE "QUEEN ELIZABETH GLASS" LENT BY THE KING FROM WINDSOR CASTLE LIBRARY; AN ANGLO-VENETIAN GOBLET ATTRIBUTED TO VERZELINI.



THE EARLIEST DATED ENGLISH WINE-BOTTLE, WITH A SEAL BEARING THE DATE 1657 AND A CROWNED HEAD.



THE CHRIST'S HOSPITAL DRINKING-HORN, WITH A SILVER MOUNT MADE ABOUT 1490 AND INSCRIBED "IN GOD IS AL": A GIFT OF THOMAS BANKES TO CHRIST'S HOSPITAL IN 1602.



A GIANT LEATHER BOTTLE BELIEVED TO HAVE BELONGED TO HENRY VIII. OR HIS BROTHER, PRINCE ARTHUR: A VESSEL LENT BY THE ASHMOLEAN MUSEUM, OXFORD. (LENGTH, 15 1/2 IN.)

### THE HISTORY OF WINE-DRINKING: INTERESTING ITEMS IN THE WINE TRADE LOAN EXHIBITION AT VINTNERS' HALL.

In the Hall of the Vintners' Company there is a very interesting loan exhibition of drinking-vessels, of all types and periods, with a collection of books and MSS. bearing on the history of wine. The exhibition, which will continue till July 6, was organised by the Wine and Spirit Trade Defence Fund, in co-operation with the Vintners' Company. It is not open to the general public, but intending visitors should write to the secretary at Vintners' Hall. We illustrate here some of the most remarkable exhibits. The Greek tasting-glass, the oldest of them all, came from a site in Cyprus near one of those recently excavated by Swedish archaeologists, as described and illustrated on pages, 29, 30, and 31 of this number. The "Queen Elizabeth Glass" is attributed to Giacomo Verzelini, a Venetian, who worked in London in 1575. The oldest English wine-bottle, dated 1657, bears the initials R.M.P., probably those of the licensee of the King's Head.—[Reproductions by Courtesy of the Owners.]

In 1884, after ceremonies and festivities which seem to have nearly killed the bridal couple of exhaustion, the Infanta entered on a new life as the Princess Ludwig Ferdinand. The family seat was at the Schloss Nymphenburg, and there a quiet but ceremonious Court life, which now sounds strangely antique, was maintained in full state. At this period the Princess saw much of the unfortunate Ludwig II., who seems to have had a special regard for her. The description of his Residenz and its ceremonial reads like something out of the Arabian Nights. His building-mania constantly grew upon him, and his cousin Ludwig Ferdinand had to bear the brunt of his financial difficulties, until at last he was put under restraint and died in a manner which has always been something of a mystery.

There was a respite from revolutions; but the distant thunder always muttered. How familiar, in our own day, sound the words of Queen Margherita of Italy in a

experience of revolution and its effects on her own family, when her nephew was driven from the throne of Spain in 1931 and when her sister, the Infanta Isabel, was carried away from the house of her childhood, dying. All these sad stories of the fall of kings the Princess seems to have borne with much calm and fortitude, and in all her correspondence we gain the impression of a singularly gentle, gracious character. Throughout her reminiscences moves a pageant of the glittering figures of half the European Courts, but they are regarded objectively by an observer essentially simple in tastes and outlook. Having seen the full spectacle of principalities and powers, and having had, amid all the splendours, a greater portion of sorrow than of joy, this Princess sits in the twilight and regards life with resignation and charity. Her son fittingly closes the book with the words: "Her name is Peace." C. K. A.

\* "Through Four Revolutions—1862-1933." By H.R.H. Princess Ludwig Ferdinand of Bavaria, Infanta of Spain. Set Forth from her Diaries and Correspondence by her Son, H.R.H. Prince Adalbert of Bavaria; and Edited, with a Preface and Notes, by Major Desmond Chapman-Huston. (John Murray; 18s. net.)

## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**MR. CHARLES HOLDEN, F.R.I.B.A.**  
Architect of the new London University buildings, of which the King laid the foundation-stone on June 26 (see page 15). Designer of the Head Offices, Underground Railway, and many public buildings and war memorials. Senior partner of Adams, Holden and Pearson.



**MISS HILDA CAROLINE GREGG.**  
Author of a number of well-known novels under the name of "Sydney C. Grier." Died June 22; aged sixty-five. Wrote "One Crowded Hour" (1912); "The Path to Honour" (1909); "The Keepers of the Gate" (1911); and "Writ in Water" (1913).



**THE PRINCESS ROYAL WITH HER OWN REGIMENT, THE ROYAL SCOTS, AT EDINBURGH: H.R.H. (IN CENTRE) WITH OFFICERS OF THE REGIMENT AND THEIR WIVES, IN THE COURSE OF THE TRICENTENARY CELEBRATIONS.**

The names of those seen in our photograph are (l. to r.; front row)—Mrs. Purves, Maj.-General Sir W. Maxwell-Scott, Bt., Mrs. Hall, Lieut.-General Sir E. A. Altham (Colonel of the regiment), H.R.H. the Princess Royal, Major G. E. Hall, Mrs. Kenyon Slaney (Lady-in-Waiting), Mrs. Fergus, and Mrs. Evans; and (back row) Lieut. M. Shafto, Lieut. A. G. Mackenzie-Kennedy, Lieut. R. Evans, M.C., Capt. A. Purves, M.C., Lieut.-Colonel N. H. Fergus, D.S.O., Capt. C. E. Thurston, M.C., Lieut. J. S. Douglas, Mr. A. D. Mackintosh, and Lieut. R. Delacombe.



**SIR HENRY BIRKIN.**  
The great racing motorist. Died on June 22 from the effects of a burn caused by the exhaust-pipe of his car which he was driving in the Grand Prix de Tripoli. Won the Le Mans race with Captain Woolf Barnato, 1929, and in 1931 (with Lord Howe).



**FRAU CLARA ZETKIN.**  
The veteran German Communist. Died June 19. Born 1857. After being a Socialist for many years was elected a Communist Deputy in the Reichstag, 1920. Last year she opened the first Reichstag under the Papen régime, as the oldest Deputy.



**THE PRINCE OF WALES TALKING TO HAGEN, DURING A GAME OF GOLF AT TRENT PARK.**

The Prince of Wales, on June 22, visited Trent Park, to which Walter Hagen, captain of the U.S. Ryder Cup team, and other members of the team, had been invited by Sir Philip Sassoon. It was recently stated that the Prince would meet Lady Astor in the semi-final of the Parliamentary Golf Handicap.



**WINNER OF THE AMATEUR GOLF CHAMPIONSHIP AT FIFTY-FIVE: THE HON. MICHAEL SCOTT WITH THE CHAMPIONSHIP CUP.**

The Hon. Michael Scott defeated Mr. T. A. Bourn (some twenty-six years his junior) by four and three in the British Amateur Golf Championship on June 24. He is the oldest man ever to have won the amateur title. Scott's previous victory over Dunlap, the American, was an even more remarkable achievement.



**PRINCE GEORGE DRIVING OFF AT TRENT PARK, WHERE HE MET THE AMERICAN RYDER CUP TEAM.**

Prince George visited Trent Park at the same time as the Prince of Wales and enjoyed some play with members of the United States Ryder Cup team. He is the third of the royal brothers to become interested in the game, and, like them, his obvious fondness for a keen match is a cause of his unfailing popularity.



**PROFESSOR EINSTEIN AND M. HERRIOT, ON THEIR WAY TO RECEIVE HONORARY DEGREES AT GLASGOW.**  
A number of distinguished persons received honorary degrees from Glasgow University, when Commemoration Day was celebrated on June 21. Among them were two very distinguished foreigners, Professor Albert Einstein and M. Edouard Herriot, ex-Premier of France and Mayor of Lyon, who received Honorary LL.D.s.



**MR. CHARLES MORGAN (LEFT), WINNER OF THE HAWTHORNDEN PRIZE WITH HIS NOVEL, "THE FOUNTAIN."**

The Hawthornden Prize was presented to Mr. Morgan for his novel, "The Fountain," at the Aeolian Hall on June 21, by Lord David Cecil. In making the presentation, Lord David Cecil said that the modern English novel suffered from lack of moral background, and then went on to say that it was a particular relief to turn to an exception such as "The Fountain," with its account of the search for spiritual satisfaction.



**LADY GRANARD LEADING IN HER COLT, CAPIELLO, AFTER IT HAD WON THE GRAND PRIX AT LONGCHAMP.**

Lady Granard won the Grand Prix de Paris at Longchamp on June 25 with her three-year-old colt Capiello (by Apelle out of Kopje), trained for her by Richard Carver and ridden by Dufrez. Capiello won by half a length from Thor. Lady Granard (who owns her horses in partnership with Lord Derby) also ran Scholopax.

## THE CAMERA AS RECORDER: NEWS OF THE WEEK IN PICTURES.



A BRITISH DESTROYER VISITS A "STORM" CENTRE OF EUROPE: LOCAL NAZIS AND POLICEMEN WELCOMING THE "KEMPENFELT" AT DANZIG.

The results of the Danzig election at the end of May showed that the Nazis had obtained 50.03 per cent. of the total votes, which enabled them to form a Government without the help of any existing party. The swastika was therefore supreme in Danzig. Our photograph is of particular interest, as showing Nazis lined up with the city police on an official occasion—to greet the British destroyer.



NOT A CIRCUS ZEPPELIN, BUT AN UP-TO-DATE HIGH-PRESSURE GASOMETER!—A HUGE CYLINDER RECENTLY INAUGURATED AT SKIPTON (YORKS).

A correspondent who sends us the above photograph writes: "The new high-pressure gasometer was inaugurated by Mr. William Bellamy, Chairman of the Gas Committee at Skipton, Yorkshire. It is 102 ft. long, with a total height of 34 ft. When full it will hold a quarter of a million cubic feet of gas, with a pressure of 50 lb. per square inch. There are reported to be less than ten gasometers of this type in the world."



STALIN AND MOLOTOV AS BEARERS OF THE CINERARY URN OF CLARA ZETKIN, THE VETERAN COMMUNIST WHO RECEIVED FUNERAL HONOURS IN MOSCOW.

Frau Clara Zetkin died on June 19. A biographical notice of her appears on our "Personal" page. Her ashes were laid to rest in a niche in the Kremlin walls. She was the first woman to be buried in Red Square. Lenin's widow delivered the funeral oration from a ledge of Lenin's tomb.



THE REICHSWEHR'S NEW UNIFORM: A GREY SMOCK, WITH A NECK THAT MAY BE WORN OPEN (AS ON RIGHT).

It was announced on June 19 that a new service uniform for the German Army had been approved. The former field-grey service tunic is to be replaced by a loose cloth smock of the same colour, with shoulder straps, and two breast and two side pockets; and the collar is worn closed except when otherwise ordered. The old field boots are replaced by laced boots. It is interesting to compare this with the new British field uniform.



THE ORIGINAL "SHAMROCK" BEING BROKEN UP: THE LAST OF THE LATE SIR THOMAS LIPTON'S FAMOUS VETERAN RACING YACHT.

The famous racing yacht "Shamrock" was recently sent to the ship-breakers. Though she never challenged for the America's Cup, she was the late Sir Thomas Lipton's favourite vessel. She was launched in 1908, and in her first season was phenomenally successful. She crossed the Atlantic in 1914.



ALL THAT WAS LEFT OF THE GREAT ROYAL REVIEW OF LONDON TERRITORIALS: THE APPEARANCE OF THE PARADE GROUND AFTER IT HAD BEEN CANCELLED.

Among the other public events which were affected by the heavy rain on June 24, the King's review of the London Troops of the Territorial Army had to be abandoned. The King and Queen, for whom a covered dais had been erected on Friday, were ready to attend in any weather, but in view of his Majesty's desire that the troops should not get wet in the rain, it was decided not to hold the parade. Our first photograph shows two lone spectators looking at the rain-swept



THE CANCELLED ROYAL REVIEW OF LONDON TERRITORIALS: DISAPPOINTED SPECTATORS WATCHING TERRITORIAL CAVALRY LEAVE HYDE PARK IN A DOWNPOUR.

parade ground in Hyde Park. The nearer Territorial units fortunately received notice of the cancellation before leaving their headquarters; others were turned back soon after marching out. Among the few who reached the Park were the Artillery Brigades, the Inns of Court Mounted Squadron, and the guns and searchlights of the Anti-Aircraft Defence Brigades. The Secretary of State for War subsequently received a message expressing the King's disappointment.

## THE 14TH R.A.F. DISPLAY—IN BAD WEATHER.



ACCURATE AIR-BOMBING IN EXTREMELY BAD VISIBILITY: THE RAID ON A TOWN—A SPECTACULAR EVENT AT THE END OF THE ROYAL AIR FORCE DISPLAY.



THE WORLD'S  
LARGEST MILITARY  
FLYING-BOAT:  
ONE OF THE  
BIG MACHINES  
THAT ARRIVED  
PUNCTUALLY  
FROM VARIOUS  
COAST STATIONS  
DESPITE  
BAD WEATHER.



NEWSPAPERS DO DUTY AS UMBRELLAS: SPECTATORS WATCHING MAGNIFICENT DISPLAYS OF FLYING SKILL IN THE WORST WEATHER EVER EXPERIENCED ON THE OCCASION.

The annual Royal Air Force Display took place at Hendon, on June 24, in the worst weather ever experienced at the pageant in the fourteen years since it began. Rain continued throughout the main programme, with a succession of low heavy clouds that made visibility extremely bad. Theoretically, conditions were such as to make flying impossible, yet only one event was abandoned, not because of the risk, but because there was not enough sky to show the evolutions of three bomber squadrons simultaneously. In the result, the Display, accomplished as it was without mishap in the most trying and difficult circumstances, was a magnificent demonstration of skill and efficiency. Those familiar with aviation were the most impressed. Among them, as noted on another page, was King Feisal, and another appreciative spectator was the Prime Minister, who travels much by air. The big flying-boats, which had made their respective flights from the coast, appeared punctually at the specified time, although they had had to fly blind across London to an aerodrome invisible till it was reached. They flew past in echelon.

## EXETER CATHEDRAL'S 800TH ANNIVERSARY.

The Cathedral Church of St. Peter in Exeter has attained its octocentenary, and to celebrate these "eight hundred summers of renown" a festival week was arranged to continue from June 24 to July 2. It began with the reopening of the restored organ, at Evensong on the 24th, after which an organ recital was given by Dr. Ernest Bullock, organist of Westminster Abbey, and formerly of Exeter Cathedral. The architectural and sculptural glories of the Cathedral, and particularly the west front, were revealed at night during the festival week by flood-lighting. The civic service on the 25th was preceded by a procession, from the Civic Hall to the Cathedral, attended by all the Mayors of Devon, with their Town Clerks, mace-bearers, and beades. Some of the beades wore uniforms 300 years old. Leading representatives from towns in Cornwall, Dorset, and Somerset were also present. In our last issue we illustrated in colour some of the beautiful painted sculptures in the Minstrels' Gallery of the Cathedral, which have recently been renovated by Professor Tristram and his staff.



THE CIVIC PROCESSION (INCLUDING ALL THE MAYORS OF DEVON, ACCOMPANIED BY THEIR TOWN CLERKS, MACE-BEARERS, AND BEADES) ON ITS WAY TO THE CATHEDRAL.



THE REOPENING OF THE CATHEDRAL'S RESTORED 'ORGAN': THE SERVICE OF EVENSONG, WHICH PRECEDED AN ORGAN RECITAL BY DR. ERNEST BULLOCK.



EXETER CATHEDRAL FLOOD-LIT AT NIGHT DURING THE OCTOCENTENARY FESTIVAL: THE WEST FRONT, PROBABLY FINISHED BY BISHOP BRANTYNGHAM (1370-1394).



## A PAGE FOR COLLECTORS. ROWLANDSON PLATES OF EARLY VOLUNTEERS.

By FRANK DAVIS.

SETTING out with the intention of showing how good a draughtsman was Thomas Rowlandson, I find myself tempted down a by-road, in which that vivacious artist is busily engaged in presenting a series of what are practically fashion-plates. Such things give little room for the display of a particularly lively imagination, and are by no means to be taken as typical of the more important work of so highly individual a personage. None the less, the



"SADLER'S FLYING ARTILLERY"; ONE OF ROWLANDSON'S ILLUSTRATIONS TO "LOYAL VOLUNTEERS OF LONDON . . .", SHOWING AN INVENTION WHICH APPEARS TO HAVE ANTICIPATED THE MODERN ARMoured CAR IN SOME RESPECTS; AND (ABOVE, IN HEADING) PART OF ROWLANDSON'S PLATE OF THE "EXPEDITION OR MILITARY FLY."

The full title of this print (only part of which is seen in our illustration) is "Sadler's Flying Artillery/To protect cavalry either in advancing or retreating." Elsewhere, Mr. Sadler (of Pimlico) is described as "a very ingenious Machinist, inventor of the celebrated War Chariot, in which two persons, advancing or retreating, can manage two Pieces of Ordnance (three-pounders) with alacrity, and in safety. . . ."

plates, and the large book of which they form so important a part, are of great interest to the collector, to the soldier (particularly the citizen soldier), and indeed—as I hope to show—to everybody who, though he may be totally uninterested in art, has the slightest feeling for history; for this volume gives a singularly vivid picture of the state of mind of both Government and people in the year 1799.

The title is "The Loyal London Volunteers"—or, to quote it exactly, "This Illuminated School of Mars or Review of the Loyal Volunteer Corps of London and its Vicinity," published by R. Ackermann. The purpose of the work is thus eloquently described: "As a detester of Gallic atrocities, and from a sincere attachment to the best of Sovereigns, the Proprietor of this Work cheerfully contributes his Mite towards the general welfare of a country, that has from early time, like a sturdy rock, amidst the buffetings of the storm and insolence of the billows, raised fearless its gorgeous head to Heaven, yielding matchless fruits beneath a blaze of sunshine and unremitted salubrity." There is a lot more in the same strain: a short account of the great review in Hyde Park; two letters from the C-in-C., that same Duke of York who gazes out across the Mall to-day from the top of his column in the centre of Carlton House Terrace; and finally, the pious and eloquent peroration: "To defeat the malice of our Country's common Enemy, and to crush the heads of Cerberian disloyalty; to preserve the good order of the realm, and to protect our individual Property; and, above all, for the safety of our Sovereign, and every branch of his august family, may there never be wanting hearts as stout and liberal as The Volunteer Corps of London and its Vicinity, to come forward with similar alacrity!"

Then follows a series of plates in colours showing the uniform of each corps, and at the same time the motions of the old manual drill, so that the work is not only a record of the various associations which in due course grew into the units of our present Territorial Army in London, but also an accurate and fascinating drill-book. It is scarcely necessary

to emphasise the interest of such a series of plates to anyone who has ever "Sloped Hipe" or "Fixed Beenuts" upon a barrack-square, but perhaps a word upon the wider and less purely military questions which arise from this delightful book will not be out of place.

One notices immediately, both in the preface and the short account of each corps which accompanies the plates, that the main emphasis is laid upon the fear of internal troubles rather than upon a possible invasion. For example, in 1792 the inhabitants of St. George's, Hanover Square, "resolved to arm for the protection of each other and the bringing to justice such persons as disturbed the peace, or acted in any way contrary to the laws of the land, or to the interests of the Sovereign." The Temple Bar and St. Paul's Volunteers were formed "to protect the Civil Magistrates and preserve the peace of the City." The Bank of England Volunteers were formed "by the Governors of the Bank, of their own people, to protect the Bank of England, and the property: not to receive pay for Military Services; and the Bank to find Clothing, Arms, and Accoutrements." This early Volunteer movement was, in short, primarily a spontaneous attempt on the part of the more solid citizens to

provide an organised body of armed special constables in a policemanless England. There was, of course, a very definite possibility of invasion (there had been an abortive and badly planned descent upon the Welsh coast only the year before), but authority is obviously more perturbed by the thought of heady Gallic doctrines of Liberty, Equality, and Fraternity inflaming the passions of the British people than by the problem of resistance to a purely physical foreign onslaught. All this patriotic sentiment is being mobilised, armed, and equipped as much against the heresies of Jean-Jacques Rousseau as against the armies of the Revolution—which were, in sober truth, at this period more than adequately engaged elsewhere.

Of course, it is easy at this distance of time to smile at the earnest bombast of these Georgian Volunteers, and, in the light of the far more terrible situation with which we of this generation were faced, to raise our eyebrows at the fuss made about the British Constitution in 1799, when the reins of government were still firmly grasped by a comfortable oligarchy recruited from half-a-dozen great families. It is only fair to point out that contemporaries could hardly be expected to have the same enlightened views about the French Revolution as we profess to-day, and that public spirit is no less genuine, though it be expressed in conduct and language that we find a trifle odd—in which connection I cannot refrain quoting from the rhymed couplets describing the presentation of a standard to the Islington Cavalry by their Captain's wife—

She took the silken Prize, and with a smile  
(The loyal Troop attentive all the while)  
Thus spoke, "Accept this gift, ye social Band,  
Nor less esteem it from a Female hand;  
Beneath its blaze our sacred Rights maintain,  
Nor let dishonour tinge it with a stain;  
Remember still—they fight in Virtue's cause,  
Who guard their King, their Liberty, and Laws!"  
This said, a plaudit roam'd the air at large,  
For there was inspiration with the charge.

At the end of the volume are two supplementary plates, the size of a double-page, one of which shows

the "Expedition or Military Fly" which was used for the transport of the three dismounted troops of the Westminster Light Horse Volunteers, and the second what one can only describe as an early equivalent of the armoured car—perhaps the first of its kind. I have already pointed out that work of this character gives so spirited an artist as Rowlandson little opportunity for the display of his special talent, which was, of course, a particularly vivid brand of caricature—which is yet another reason for drawing attention to its singular fascination. It is the first of the many really fine illustrated books published by R. Ackermann for which Rowlandson was responsible. The ordinary caricatures were published wholesale from the artist's designs and very crudely coloured: for these books immense pains were obviously taken, Rowlandson supplying the water-colour drawing and etching the outline on the copper plate, while the aquatinting was done by other hands. Steady employment such as this, guided by a publisher who understood his character, must have been a godsend to the extremely ricketty Rowlandson, who seems to have been of the type which always throws away to-morrow's wages before they are earned—a genial, and by no means a respectable, creature, of whom is related the story of how he lost all his money gambling and sat at his work-table: "I've played the fool," said he, "but"—holding up his pencils—"here is my resource!" He died in 1827. As early as 1775 he was exhibiting at the Academy, obviously working in the grand manner, for his picture was "Delilah Paying Samson a Visit while in Prison at Gaza." Somehow it is difficult to connect his frivolous and accomplished maturity with so solemn and banal a subject.

Finally—and this is, in a way, the moral of this article—we may ask ourselves whether any publisher contemplating a *de luxe* edition of military interest to-day would be enterprising enough to enlist the services of an artist of the calibre of Rowlandson?



TWO OF THE COLOURED ILLUSTRATIONS EXECUTED BY ROWLANDSON FOR "LOYAL VOLUNTEERS OF LONDON AND ENVIRONS. . . .": (LEFT) A SOLDIER OF THE HONOURABLE ARTILLERY COMPANY; AND AN OFFICER OF THE "HIGHLAND ARMED ASSOCIATION." The H.A.C. infantryman here is seen at the "Order Arms 2nd motion." The description reads: "The Firelock is brought from the left shoulder to the right side, the muzzle close to the shoulder and the butt two inches from the ground, at the 3rd motion the butt is dropped (*sic*) to the ground and the right hand placed along the sling." The Highland Association, we learn, was formed in 1798; but at the time that "Loyal Volunteers . . ." went to Press its officers had not been gazetted.

All Reproductions by Courtesy of Messrs. J. Rimell and Sons, Duke Street, S.W.1.

EVENTS IN THE WORLD  
OF ART:OLD MASTERS AT SALE—  
AND A MAGNIFICENT TABLE.

Some notable pictures came up for sale at Christie's on June the 23rd. Among them was a beautiful little landscape by Hobbema, which recalls again the tragic end of that painter—he was given a pauper's funeral in 1709, and this very picture, a hundred years later, brought only a few guilders when sold in Amsterdam. It was sold at Christie's for 3100 guineas! The magnificent portrait of Santa Justa, a patron saint of Seville, by Zurbaran, was bought for the National Gallery of Ireland for 720 guineas. The catalogue described this as a "full-length figure of a young girl, in light brown dress with red under-dress and long red sleeves, green flowing cloak and vari-coloured sash. . . ."

Reproductions by Courtesy of Messrs. Christie, Manson and Woods.



"SAINT JUSTA."—BY FRANCISCO ZURBARAN (1598-1662).  
68½ in. by 41 in.



"A WOODY LANDSCAPE."—BY MEINDERT HOBBEEMA (1638-1709).  
On Panel—20½ in. by 26½ in.



"THE VIRGIN SUCKLING THE CHILD."—THE CENTRE PANEL OF A TRIPTYCH BY JAN GOSSAERT. (C. 1470-72—1533.) On Wood. 68 cm. High.



"THE VIRGIN AND CHILD."—TERRA-COTTA BY GIOVANNI DA PISA. (OF THE MIDDLE FIFTEENTH CENTURY.)

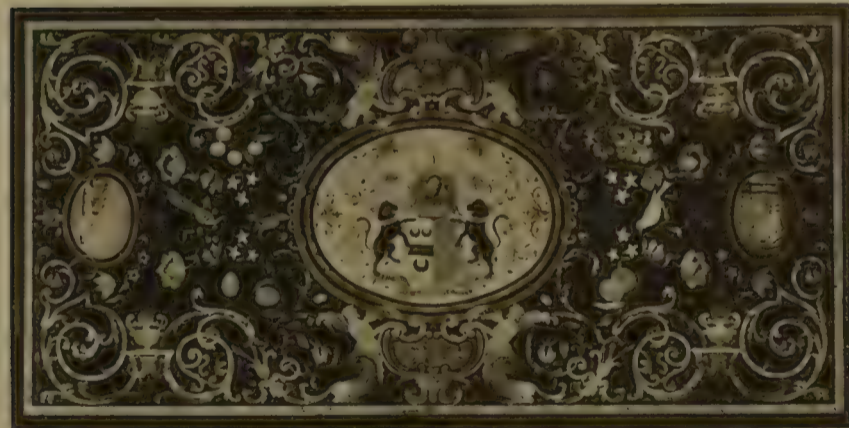
With Frame: 73 by 147 cm.

We illustrate here outstanding items in an important art sale due shortly in Holland—that of the Onnes de Nijenrode collection from the Château de Nijenrode. This public sale will be conducted on July 4 to 7, inclusive, by Messrs. Ant. W. M. Mensing et Fils (Frederik Muller et Cie) in their great auction gallery at 16-18, Doelenstraat, Amsterdam.

Reproductions by Courtesy of the Auctioneers, Ant. W. M. Mensing et Fils (Frederik Muller et Cie), 16-18, Doelenstraat, Amsterdam.



"THE VIRGIN AND CHILD."—BY THE MASTER OF THE TISSUES WITH EMBROIDERED EDGES.  
On Wood. 30½ by 36 cm.



A SIDE-TABLE OF CARVED AND GILT WOOD DESIGNED BY HENRY FLITCROFT, NEWLY ACQUIRED BY THE VICTORIA AND ALBERT MUSEUM; AND (ABOVE) THE TABLE-TOP.



We illustrate herewith two artistic occasions at the Victoria and Albert Museum. On the left is seen the Flitcroft table, and on the right is seen a Syrian pottery jar which has been chosen as the "Masterpiece of the Week." The top of the table is of scagliola, made in Italy, and bears the arms of the second Earl of Litchfield in an oval medallion between cartouches, surrounded by scroll-work and floral ornament. The table is supported on scaled eagle-headed festoons joined to a central shell by festoons of fruit. It closely resembles a side-table formerly at Devonshire House. Henry Flitcroft was the son of William III.'s gardener at Hampton Court. He became First Clerk of the Works, and in 1748 succeeded Kent as Master Mason. Hitherto his name has not been recorded as a designer of furniture. The table was presented by the National Art Collections Fund. The Syrian jar belongs to a type of pottery produced in Syria in the fourteenth century at Rakka and Rasapha. This group comprises drug-pots, dishes, vases, bowls, etc., of every description, painted mainly in black and blue over a white slip under a clear siliceous glaze. The designs themselves are geometric, floral, and animal, while the frequent use of lettering for decorative effect is a characteristic feature.

Reproductions by Courtesy of the Victoria and Albert Museum.  
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THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A FOURTEENTH-CENTURY SYRIAN JAR.

# THE "VICTORY" AFLOAT AGAIN! NELSON'S FLAG-SHIP MODEL AT SEA.



"VICTORY THE SECOND" PASSING ONE OF THE OLD PORTSMOUTH FORTS BEFORE HER SUMMER CRUISE: THE SCALE MODEL OF NELSON'S FAMOUS FIGHTING SHIP, QUARTER-SIZE IN EVERY RESPECT, SAILING IN A LIGHT WIND.

The beautiful "Victory" model left Portsmouth on June 24 on her tour of South Coast towns, one of the objects being to advertise Navy Week at Portsmouth in August, where she will be one of the main attractions. Under the command of Captain Batchelor and manned by a crew wearing the uniform of Nelson's time, "Victory the Second" reached Shoreham in seven hours, having shown her ability to stand a buffeting sea and a strong wind. Disdaining the escorting drifter, "Horizon," she made the harbour under her own sail—a fine feat of seamanship—but, at the very end, when under tow from a tug, she fouled Shoreham Lock and sustained some damage to her bow. The little ship was given an enthusiastic welcome at Shoreham, and a triumphal progress is

expected along the South Coast—to Brighton, Newhaven, Hastings, Folkestone, Dover, Deal, and Ramsgate. After returning to Portsmouth for Navy Week, she is to make a further cruise of the South Coast ports to the westward. "Victory the Second" is built to a scale of exactly a quarter, and has a length of about fifty feet. No detail was omitted in making her a complete "Victory" in miniature, and she has admirable sailing qualities in addition to a Lilliputian perfection. Our photograph shows well the intricacy of her rigging, and allows her size to be compared with that of an old blockhouse off Portsmouth. On the cruise during which this photograph was taken, "Victory the Second" was filmed in the water for the first time.

# BOOKS OF THE DAY.

EVER since men began to build cities, I suppose, there has been a division of taste between the respective devotees of town and country, as suggested in the old French fable, when

Autrefois le rat de ville  
Invita le rat des camps.

Literary folk usually like the quiet of rusticity, as Horace preferred his Sabine farm to the tumult of Rome; but there have always been a few inveterate townsmen, such as Pepys or Thackeray or Dr. Johnson. In our own day, perhaps, the outstanding example was the author of "Imperial Palace" and "The Grand Babylon Hotel," of "Riceyman Steps" and "The Pretty Lady" (not to mention such early provincialisms as "Clayhanger" and "The Old Wives' Tale"!). When a man can claim not one, but Five Towns as his birthplace, he seems predestined to an urban career.

Anyhow, the *beau idéal* of a man-of-letters-about-town was personified in the genial author of "THE JOURNALS OF ARNOLD BENNETT," 1921-1928. Edited by Newman Flower. With five Illustrations (Cassell; 10s. 6d.). An editorial note on the last page of the book says: "This concludes the three volumes of Arnold Bennett's Journals. The volume for 1929 he published, greatly abridged, during his lifetime." The last two entries are very characteristic of his precise methods. "After lunch," he records on Dec. 18, 1928, "I formally gave to Dorothy 47 volumes of my MSS. (34 of Journal, 2 'Old Wives' Tale, 1 'Riceyman Steps,' 1 'Elsie,' and 9 'Clayhanger Family')"; and the book closes, on Dec. 31, 1928, as follows: "This year I have written 304,000 words; 1 play, 2 films, 1 small book on religion, and about 80 or 81 articles."

Of all the forms of literary self-revelation — letters, diaries, autobiography, and casual reminiscences—I much prefer the diary, as being more natural and candid, and fresher from the mint of memory. This journal of Arnold Bennett's is the best modern thing of its kind I know, and I can think of nothing to beat it since Pepys. Wherever I open it, I am lured to go on reading. It is at once a storehouse of entertainment and a monument of industry, for it takes some energy and persistence to sit down and chronicle one's doings at the end of a busy day, or perhaps in the small hours of the next. It may well be that the journal will continue to be read, as an essential document on a literary epoch, long after the novels have taken their honoured place among the standard works, whose backs are sometimes better known than their insides. For the journal presents not only an attractive self-portrait, but a crowd picture, as it were, of the literary and social world in his time.

The three volumes simply teem with vignettes of interesting people, records of visits and conversations, travel experiences, snatches of gossip, comments on books and plays, on pictures and music, glimpses of the writer himself at work or searching for ideas, and all the manifold activities of a successful author. Arnold Bennett was sociable and good-natured, and he savoured the pleasant things of life with unflinching capacity for enjoyment. As far as one can judge without having known him personally, he had his limitations, both as a writer and as a man. Who hasn't? There seems to have been, for instance, a certain lack of poetry in his composition—in this volume he hardly ever quotes or alludes to verse—and of anything like spirituality. He seldom rises above the material plane; and one does not look to him for the reforming zeal of a Wells or a Galsworthy. Within his own ambit, however, as a portrayer of mundane humanity, and as a conscientious craftsman true to his ideals of English prose, he was a master of his art on its creative side, as well as a discerning critic. There are many delightful things which I should like to quote, but, if I once began, I should not know where to stop.

Two volumes of reminiscences bring back to me old times. The Cambridge of the early 'nineties is vividly recalled in the opening chapter of "HEYDAYS": A Salaad of Memories and Impressions. By C. P. Hawkes, with sixteen Drawings by the author, and eleven other Illustrations (Methuen; 12s. 6d.). In 1894 the author was a "Fresher," while I was in my third year, and many of the things he describes are very familiar. How well I remember, for example, that time when "the great frost in the Lent term of 1895 produced a six-week Saturnalia

on the ice." I was among those who skated on the Cam from Cambridge to Ely and back, and at one of the skating carnivals at night I took the ice attired as a girl in a red dress, with slightly embarrassing results. Mr. Hawkes has something of Arnold Bennett's *flair* for making troops of friends, and his pages are liberally peppered with well-known names. In the Cambridge period, of course, one of them was Oscar Browning, better known as O.B. "He once introduced himself to Tennyson with the brief explanation, 'I'm Browning!'" and was not at all disconcerted by the gruff rejoinder, "No, you're not!" Two travel chapters take us to Morocco and the Basque country, while the remaining sections deal respectively with experiences in the Army, the Law, Theatreland, and other phases of London life. London, in fact, is the main background of this entertaining book.

it an endless source of delight. This year they are exceptionally numerous, and, besides the ordinary tourist element, there is an extra influx due to the Economic Conference. Books on London appeal to them, but the native also, who takes a proper pride in being a citizen of no mean city, should know something of its historic past, and will increase the interest of his daily peregrinations by reading about it.

I must therefore say a few kind words about the latest additions to London literature. No need to enlarge much on "A LONDON YEAR." By H. V. Morton (Methuen; 6s.), which has been out of print for some time and now appears in a revised and re-illustrated edition. Mr. Morton is well established as the most entertaining of our lighter topographers. For the benefit of the newcomer, however, I might recall that he sketches airily certain typical London occasions of every month. The July chapter, for example, includes a picture of the Eton and Harrow match at Lord's, with an amusing touch about the impressions of "a man and his wife from Chicago."

The calendar method is likewise adopted in a charming book that is also rich in humour, but does not make humour its primary purpose, namely, "LONDON SCENE." By H. J. Massingham. Illustrated (Cobden-Sanderson; 10s. 6d.). This is a work of larger calibre, though far from ponderous; descriptive rather than colloquial, scholarly, allusive, and a model of picturesque prose. Mr. Massingham chooses the seventh month for an essay mainly on matters of art and of nature in London parks. His London year is thoroughly readable throughout, for he is interested in everything, ancient and modern, and his descriptions and reflections are marked by a strong individuality.

For the less leisurely reader who wants to obtain quickly a general impression of our "little village," an admirable *cicerone* is "TOURING LONDON WITH W. TEIGNMOUTH SHORE." A little book of friendly guidance for those who visit London and those who dwell in London. With an Introductory Note by the Rt. Hon. John Burns, P.C. Illustrated; New Issue (Batsford; 2s. 6d.). Although not actually a guide-book, the work is planned on a definite system of tours. Much information is compressed into a small space, and in a lively style. One is reminded of Arnold Bennett when John Burns says in a tribute to London: "The greatest of the provincials have been influenced by its urbanity, inspired by its associations, elevated by its traditions."

With the picture of our modern London, as presented in the foregoing books, it is interesting to compare that of a century or so ago described in "THE OMNIBUS BOX": Being Digressions and Asides on Social and Theatrical Life in London and Paris, 1830-1850. By Mark Edward Perugini, author of "Victorian Days and Ways," "The Art of Ballet," etc. Illustrated from Contemporary Prints (Jarrolds; 18s.). This volume seems to me to be an excellent compilation from a great variety of sources. It is not intended as "a full-length history," but merely as a cursory survey of selected phases of social and theatrical life as they would have appeared to contemporaries." It fulfils this programme admirably.

No Londoner of any standing in the matter of *anno Domini* can fail to be deeply interested in "LONDON'S BUSES": The Story of a Hundred Years. Compiled by Vernon Sommerfield. Illustrated (St. Catherine Press; cloth, 2s.; paper, 1s.). As I have been familiar with London buses for some fifty years, and remember well the old "knifeboards," and clambering up to a front seat beside the driver, this little book sets me "revolving many memories." The author has done his work very thoroughly, combining information with humour. Curiously enough, I opened the book at an extract from *The Illustrated London News* of April 19, 1856, describing improved vehicles then just introduced. "We all know, by sad experience," the writer said, "the discomforts attendant upon a ride in a bus. The crushing of hats, the trampling of toes, the poking of the eye or in the ribs as the clumsy gentleman or timid lady flounders in the van. . . . All this is to be changed." And now I must ring the bell—Hold tight!

C. E. B.

## To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 346, Strand, London, W.C.2.

Recollections of John Lane and the Bodley Head, where I was on his staff for two or three years, come back to me in reading "UNFINISHED ADVENTURE": Selected Reminiscences from an Englishwoman's Life. By Evelyn Sharp. Frontispiece by Sir William Rothenstein and 18 Illustrations (Lane; 12s. 6d.). Miss Sharp was one of the band of literary rebels who fluttered Victorian dove-cotes in the pages of "The Yellow Book," under the editorial aegis of Henry Harland. Although "The Yellow Book" had had its day by the time I went to the Bodley Head, many of its contributors, including Miss Sharp, remained among the authors for whom Mr. Lane published. Her subsequent experiences involved her in more exciting events, for she became a militant Suffragette and saw the inside of Holloway, and after the war she witnessed the grim effects of rebellion in Ireland and of famine in Russia. "My journey to Russia," she writes, "was the outstanding adventure of my life." The epithet in her title, however, is justified on the final page, where we leave her on the threshold of matrimony.

Londoners take London for granted, but for other millions of people it is a holiday resort and a haunt of old romance and a "place of interest" within the meaning of the guide-book. Every year thousands of visitors find

# KING FEISAL'S LAND THROUGH AN ARTIST'S EYES: IRAQ'S STORIED PAST.

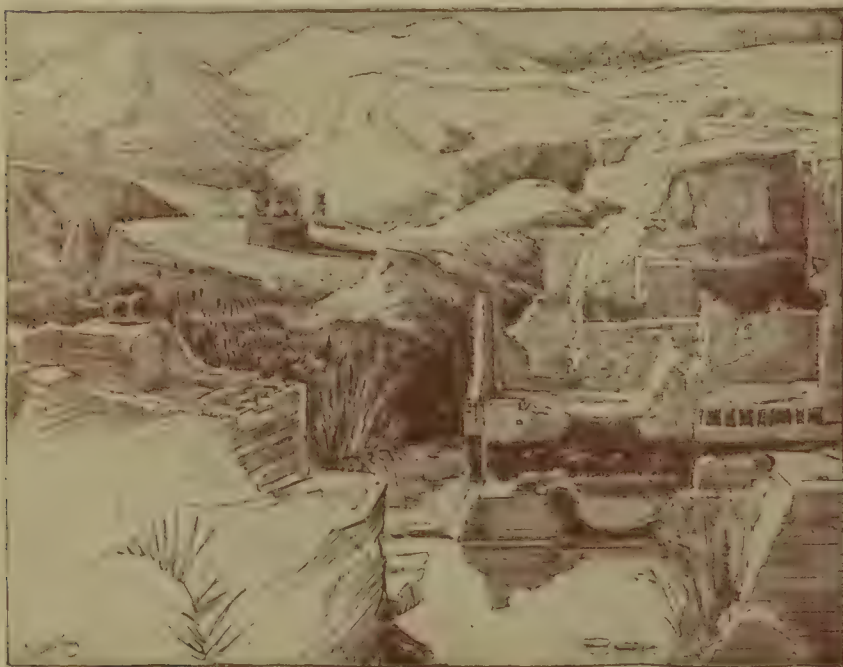
FROM THE DRAWINGS BY CHARLES W. CAIN.



BITUMEN WELLS AT HIT, THE ANCIENT IS AND ACOPOLIS, ON THE EUPHRATES: MODERN INDUSTRY AT A SOURCE OF BITUMEN AND NAPHTHA VERY PRODUCTIVE IN ANTIQUITY.



"THE BRITISH RESIDENCY, BAGHDAD": THE FORMER HEADQUARTERS OF THE MESOPOTAMIAN FORCES DURING THE WAR AND OF ADMINISTRATION UNDER THE MANDATE SINCE REPLACED BY INDEPENDENCE.



AMONG THE RUINS OF BABYLON: A PLACE WHICH, IT HAS BEEN SUGGESTED, MAY BE THE SITE OF THE LIONS' DEN INTO WHICH DANIEL WAS THROWN.



BABYLON: RUINS EXCAVATED BY GERMAN ARCHÆOLOGISTS FROM 1899 TO 1914—BUILDINGS OF NEBUCHADNEZZAR'S TIME (605-562 B.C.) ABOVE EARLIER REMAINS DATING BACK TO 2000 B.C.

King Feisal's visit to this country, as the ruler of an independent kingdom formerly mandated to Great Britain, lends a special interest to these drawings done by an artist who visited his country. They recall its splendours in antiquity, and afford a vivid impression of the ruins of Babylon in modern times, as revealed by excavations carried on by German archæologists for many years until the Great War. It was on October 3 last, we may recall, that Iraq was admitted as a member of the League



"GATES OF ISHTAR, BABYLON, IRAQ": THE REMAINS OF A CELEBRATED ANCIENT STRUCTURE, WITH FIGURES OF BEASTS BEAUTIFULLY CARVED IN LOW RELIEF ON THE BLOCKS OF BRICK-WORK.

of Nations. In an address of welcome on behalf of the Assembly, the President, M. Politis (Greece), said: "Iraq has finally recovered her liberty. She can, if she desires, return to the traditions of the great civilisation which was bound up with the names of Nineveh and Babylon." Sir John Simon, speaking for Great Britain, said: "The moment is historic, because Iraq is the first State to emerge from the Mandatory régime. We are admitting to full membership of the League the newest of States, but the most ancient of countries. We salute our new comrade, recalling that, for many of us, the country over which the King of Iraq rules is the country that has been the source of religion and of civilisation for half the world; that it encloses within its boundaries the place that was the Garden of Eden and the area that was afflicted by the Flood; and that it can show to-day the records of Abraham and Ur of the Chaldees, the records of Nebuchadnezzar and the kingdom of Babylon, and records that still remain of the ancient empire of Nineveh and Sennacherib."



FIG. 1. A MAGNIFICENT EXAMPLE OF MYCENÆAN POTTERY: A LARGE AMPHORA ADORNED WITH CHARIOT SCENES, FOUND AT ENKOMI.

of the Cypriote Salamis. Tombs were excavated with good results by the British Museum Expedition to Cyprus in 1896. The famous sculptured ivory box, sculptured mirror-handles of the same material, faience vases, splendid gold ornaments, and a marvellous collection of painted Mycenaean, Syrian, and Cypriote vases, now exhibited in the British Museum, give evidence of the unusually rich treasures in the Enkomi tombs. It was not only the artistic quality of the finds, however, that made them a focus of the interest of archaeologists, but also their historic aspect. It was obvious that Enkomi had been a cultural centre of importance in the Levant during the Late Bronze Age. Its situation, opposite the Syrian coast, beside the waters of the trading sea-route between Egypt, Syria, and Anatolia, destined it to play a paramount rôle in the commercial and cultural interchanges of the Near East. As there has been a dispute concerning the character of the culture revealed by the finds in Enkomi and the historic deductions to be drawn from them, the Swedish Expedition was anxious to devote part of its labours to a renewed examination of these tombs. The following is a short account of our discoveries.

The tombs are of a fairly small size, c. 2'50 by 2'50 metres. They are cut in the rock and are entered through a narrow doorway, to which a rock-cut rounded shaft leads down. The corpses had been placed in the tomb-chambers in a sitting or lying and squeezed position. The deceased had been richly provided with tomb-gifts of different kinds. In the tombs of important personages the outfit was splendid. In some cases the dead had worn clothes decorated with sheet gold, while gold diadems had crowned their foreheads, and these diadems were decorated with embossed ornament in geometrical or floral or figure designs. Mouthpieces of gold (Figs. 14 and 16) with the lips, and sometimes even the moustache, represented in relief, had covered the mouths, and the clothes had been fastened by large gold pins of filigree-work. Two women wore necklaces of large gold beads in the shape of Mycenaean shields (Fig. 14). The hair, ears, fingers, and toes were adorned with golden rings. Some of the finger-rings were set with beads (Fig. 14) of different materials; others were used as signets, with engraved ornaments on the signet-stone (Fig. 14). One signet-ring especially, with an engraved representation of a lion, belongs to the very choicest of Cypriote glyptic art. An ivory comb (Fig. 12), decorated with carved representations of stags, had been given to one of the women, another of whom possessed a bronze mirror with an ivory handle in the shape of a naked woman (Fig. 9). Many women kept their balls of yarn in boxes of ivory, and perfume in vases of multi-coloured glass or faience. One of the men was so exalted that he had to drink in the tomb out of a golden bowl, and another man could slake his thirst out of a vessel which is an artistic masterpiece—a vase of painted faience in the shape of a roebuck head (Fig. 5). The food and drink destined for the dead had been deposited in the tombs in vases of bronze and terra-cotta, which were found in masses placed around the skeletons.

It is by means of a study of the pottery products that the historic problems connected with this Cypriote culture will be solved. I shall not enter upon this subject here—that must be reserved for the forthcoming publication of the Swedish Cyprus Expedition. I only mention that the pottery is of Cypriote, Syrian, Cilician, and Mycenaean origin. The Mycenaean pottery is represented by a magnificent series of large amphoræ (Figs. 1, 2, 8, 13), decorated with painted representations of chariots, bulls, birds, naval scenes, battles, and religious motives, in contrast with the more common Mycenaean pottery decorated with geometric and stylised floral ornaments. The excavations at Enkomi have thus provided us with material of great artistic and historic importance.

## A CULTURAL CENTRE OF THE BRONZE AGE:

NEW EVIDENCE OF THE IMPORTANCE OF CYPRUS AS A LINK BETWEEN EAST AND WEST IN THE SECOND MILLENNIUM B.C.

By Dr. EINAR GJERSTAD, Leader of the Swedish Archaeological Expedition in Cyprus.  
(See Illustrations on pages 30 and 31; numbered according to the author's references.)

NEAR the small village of Enkomi, situated not far from the east coast of Cyprus, is the prehistoric necropolis of this necropolis

Objects similar to those found at Enkomi were also discovered by the Swedish Expedition at another place, near the village of Ajios Jakovos, about twenty kilometres north-west of Enkomi. The excavations at Ajios Jakovos have yielded supplementary material for the right interpretation of the Enkomi culture, and I shall therefore give, in this connection, a short account of the results of these excavations as well.

At Ajios Jakovos, too, we excavated tombs from the Late Bronze Age. In these tombs the anthropological finds were the most important, and the examination of the numerous skeletons found there will doubtless contribute considerably to the solution of the problem: "Who were the Cypriotes?" Our most successful work at Ajios Jakovos was, however, that of the excavation of a cult-place from the early and middle part of the late Bronze Age—i.e., about 1600-1200 B.C., the earliest sanctuary

upright in this hole.

How the other votive objects had been placed originally it is impossible to state. Naturally, the minor objects, of gold and silver at least, had not been placed originally on the floor where they were found. The principal gold objects discovered are finger-rings and earrings of exquisite filigree-work, a signet-ring engraved with the name of Thotmes III., and—as *pièce de résistance*—a beautiful necklace of gold beads in the shape of pomegranates and dates (Fig. 15). This necklace is one of the most attractive and artistic specimens of Cypriote metal-craft ever found in the island. Two of the cylinder seals are importations from Babylonia, and are engraved with interesting mythological and religious scenes.

With regard to the fact that, as mentioned above, the temenos at Ajios Jakovos is the earliest sanctuary hitherto found in Cyprus, it is interesting, from a historical point of view, that the plan and type of this prehistoric cult-place are identical with those of the usual Cypriote cult-place in historic times. The pottery found among the votive gifts is native Cypriote or of Syrian origin; some pots also are Mycenaean. The great quantity of Syrian pottery is remarkable. Together with the imported Babylonian cylinder seals, this forms a proof of cultural influence from the East and is entirely in accordance with the evidence given by the Enkomi finds. The number of Mycenaean vases found, both at Ajios Jakovos and still more at Enkomi, does not contradict this.

Finally, there may be mentioned a third excavation which throws light upon the same period of culture—i.e., the Late Bronze Age. The excavation in question is that of the fortress at Nitovikla (Figs. 3 and 4), situated on the south coast of the Karpassos, the east peninsula of Cyprus. The fortress is built on a rock plateau rising abruptly from the sea to a height of about eighty feet. This plateau is surrounded by a fortification wall built of large, uncut blocks. In this way a roughly rectangular area had been enclosed measuring about 400 metres in length and 100-200 metres in width. Three of the corners are strengthened by towers or forts, and at the fourth corner, where the entrance was, there have been similar defences. To elucidate the history of the fortress and its construction, the main fort was entirely excavated. The walls of this fort enclose an approximately rectangular court, about forty metres in length and nearly thirty-five metres in width. The walls are built in the same way as the encircling defensive walls—i.e., of large, undressed blocks. The gate of the fort (Fig. 4), on the other hand, is built of large, well-dressed monoliths which ended at the top in a vault formed of two blocks cut into a curve and meeting in the middle. Through this gate one entered the courtyard, whence ramps and stairs led up to the parapet of the walls.

To sum up: the excavations at Enkomi, Ajios Jakovos, and Nitovikla have revealed a rich and varied material, which will elucidate the artistic, religious, and military life of Cyprus during the Late Bronze Age. The importance of Cyprus as a commercial centre in the Levant reached its climax during the prehistoric period. Cypriote products penetrated abroad in the same way as Cyprus was flooded by foreign products: we find Cypriote wares in Egypt, Palestine, Syria, and Cilicia; in Rhodes, Melos, Thera, Athens, and as far north as Troy.

The great advance of international commerce resulted in the accumulation of treasures in Cyprus. The rich gold finds in the Enkomi tombs are a certain proof of this economic progress. Along with the commercial goods, foreign ideas, artistic and religious, penetrated the island, developing and stimulating the native culture. In the forthcoming publication of the Swedish Cyprus Expedition, the result of this process will be considered on the basis of the material just mentioned, which will thus contribute to the right interpretation of the many problems of the Late Bronze Age history of the Levant which still remain to be solved. Cyprus has once more proved to be a mirror of the historical development of culture in the Near East.



FIG. 2. ANOTHER OF THE SPLENDID MYCENÆAN AMPHORÆ FOUND AT ENKOMI, WITH CHARIOT SCENES INSTEAD OF THE USUAL FLORAL ORNAMENTS.



FIG. 3. THE BRONZE AGE FORTRESS OF NITOVIKLA, ON THE EASTERN PENINSULA OF CYPRUS, WITH THE SEA BEYOND: ONE OF THE THREE SITES EXCAVATED BY THE EXPEDITION.

hitherto found in Cyprus. The cult-place is an open temenos consisting of an outer votive court, where the votive offerings were deposited, and an inner altar court with two stone-built altars where the sacrifices were performed. The altar court was separated from the votive court by a wall of rubble. On the other hand, there were no traces of a wall encircling the whole temenos. Probably there had been nothing but a fence of brushwood, twigs, or the like, which has been entirely destroyed without leaving any traces. But, as the floor of the courts made of small rubble embedded in earth and lime concrete was clearly defined, the extension of the temenos could be easily determined: it was about ten metres long and nine metres wide. In the centre of the votive court there was an oblong pit cut into the rock and lined with pieces of



FIG. 4. THE ENTRANCE TO THE FORTRESS OF NITOVIKLA (SHOWN IN FIG. 3): A GATEWAY BUILT OF LARGE, WELL-SHAPED MONOLITHS, FORMERLY COVERED BY A VAULTED ROOF.

terra-cotta. It had been used as a receptacle for the refuse of sacrifices and old votive offerings: it was filled up with ashes, remains of burnt animal bones, small votive objects of gold and bronze, and broken pottery, which had once contained offerings of different kinds.

Around this pit and on the floor of the temenos there were found votive deposits consisting of ceramic, a small jar of alabaster, a bottle of faience in the shape of a pomegranate, spear-heads of bronze, a bronze statuette of a lion, engraved cylinder seals of hæmatite, and gold and silver objects of different kinds. Spear-heads were found inserted in a hole in the rock on which the floor rested. It is therefore evident that the spears had been placed

# THE BRONZE AGE IN CYPRUS: NEW EVIDENCE— EXQUISITE POTTERY OF HISTORICAL IMPORTANCE; AND CARVED IVORIES



FIG. 5. A VASE OF PAINTED FAIENCE IN THE SHAPE OF A ROEBUCK'S HEAD (POINTING UPWARDS): "AN ARTISTIC MASTERPIECE," FROM ENKOMI.



FIG. 6. A CYPRIOTE VASE OF THE SO-CALLED WHITE SLIP WARE, FOUND AT ENKOMI: AN EXAMPLE OF THE NATIVE POTTERY OF CYPRUS IN THE LATE BRONZE AGE.



FIG. 7. A CYPRIOTE VASE OF THE SO-CALLED BASE-RING WARE, FROM ENKOMI: A LATE BRONZE AGE FLAGON OF ELEGANT DESIGN.



FIG. 8. A STRIKING NATURE MOTIF: AN OCTOPUS, WITH A CHARIOT SCENE, ON A MAGNIFICENT MYCENÆAN AMPHORA, FOUND ON THE ENKOMI SITE.



FIG. 9. AN IVORY MIRROR-HANDLE IN THE FORM OF A NUDE WOMAN: A FEMININE TREASURE FROM ENKOMI.



FIG. 10. A PAINTED CRATER (BOWL) OF LOCAL MYCENÆAN STYLE, DISCOVERED AT ENKOMI: AN INTERESTING EXAMPLE OF BRONZE AGE ANIMAL DESIGN, FROM CYPRUS.



FIG. 11. ANOTHER PAINTED CRATER OF LOCAL MYCENÆAN STYLE, FROM ENKOMI: A VESSEL DECORATED WITH A FIGURE OF A HORNED ANIMAL FEEDING ON FOLIAGE.



FIG. 12. AN IVORY COMB CARVED WITH FIGURES OF STAGS, FROM ENKOMI: A RELIC, FROM SOME CYPRIOTE BEAUTY'S TOILETTE 3500 YEARS AGO.



FIG. 13. ONE OF THE MAGNIFICENT AMPHORÆ IN MYCENÆAN POTTERY, AT ENKOMI, WITH PAINTED FIGURES OF BULLS AND BIRDS.

Dr. Einar Gjerstad, who describes in his article on the preceding page the results of new excavations in Cyprus, had already done remarkable work there as leader of the Swedish Archaeological Expedition. In our issue of September 24 last, for example, he described, with very striking illustrations, a unique discovery on another site of some 2000 archaic terra-cotta figures found ranged in a semi-circle round the altar of a fertility god. In his present article he points out that the

new finds, at Enkomi and elsewhere in the island, have provided rich material for adding to our knowledge of Cyprus in the Late Bronze Age, and learning more about its early history as a centre of trade and culture forming a link between East and West among the countries bordering the Ægean. "It is by means of a study of the pottery products," he writes, "that the historic problems connected with this Cypriote culture will be solved."

PHOTOGRAPHS SUPPLIED BY DR. EINAR GJERSTAD. (SEE HIS ARTICLE ON THE PRECEDING PAGE.)

## NEWLY FOUND EXAMPLES OF THE BRONZE AGE GOLDSMITH'S ART IN CYPRUS.

PHOTOGRAPHS SUPPLIED BY DR. EINAR GJERSTAD. (SEE HIS ARTICLE ON PAGE 29.)

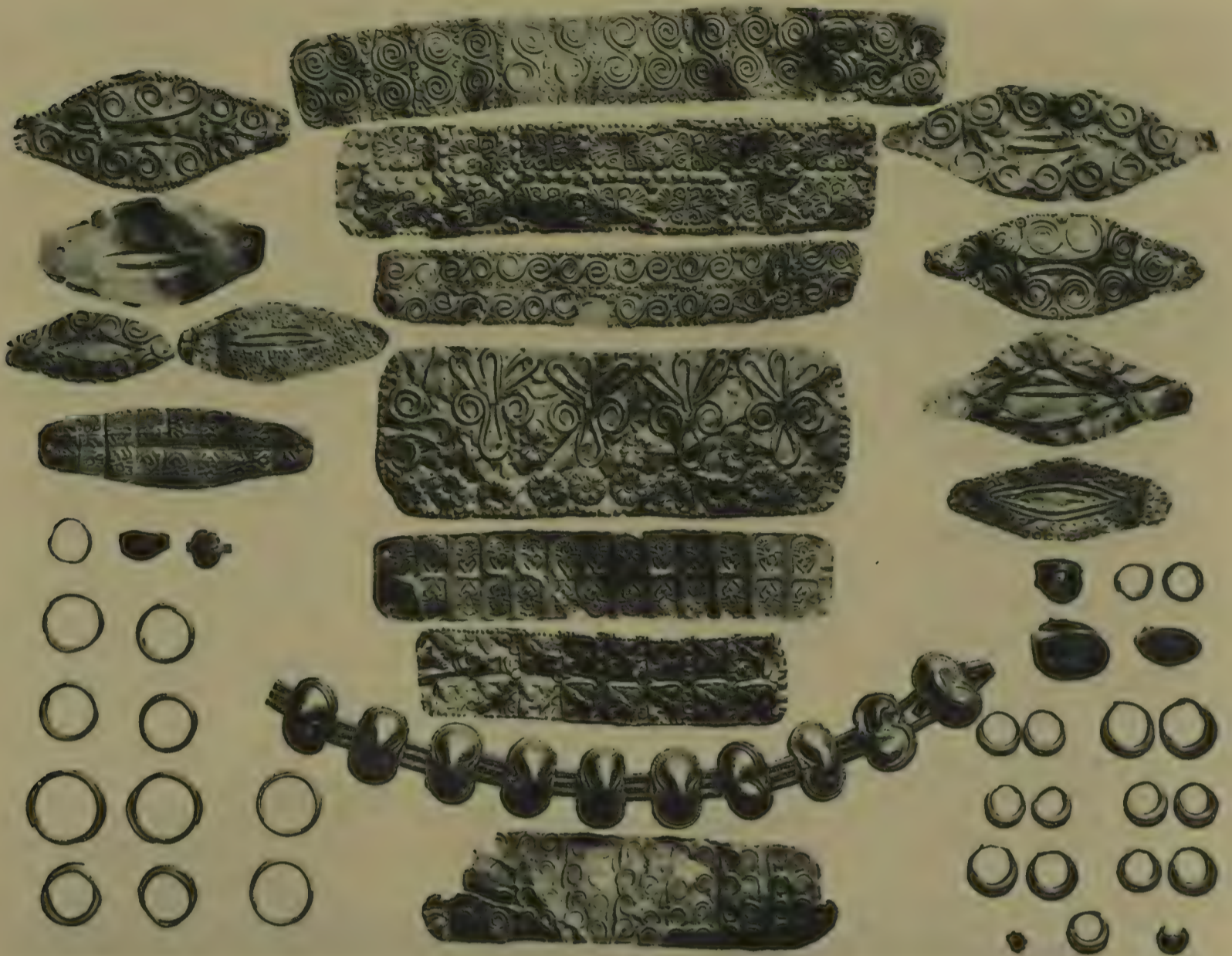


FIG. 14. SPLENDID GOLD ORNAMENTS, ALL FOUND IN ONE TOMB AT ENKOMI: A COLLECTION INCLUDING DIADEMS AND A NECKLACE (CENTRE); MOUTHPieces REPRESENTING LIPS AND SOMETIMES MOUSTACHES; EAR-RINGS; AND FINGER-RINGS, SOME OF THEM PROVIDED WITH SIGNETS.



FIG. 15. A BEAUTIFUL NECKLACE OF GOLD BEADS IN THE SHAPE OF DATES AND POMEGRANATES, WITH A BABYLONIAN CYLINDER, FROM AJIOS JAKOVOS: ONE OF THE FINEST PIECES OF CYPRIOTE METAL-CRAFT EVER FOUND.



FIG. 16. FURTHER SPECIMENS OF GOLD DIADEMS AND MOUTHPieces (SOME DECORATED WITH HUMAN HEADS), AND GOLD RINGS, INCLUDING A PAIR OF EAR-RINGS TO WHICH ARE ATTACHED PENDANT BEADS.

These exquisite examples of the ancient goldsmith's art, as practised in Cyprus during the Late Bronze Age, came from two different sites in that island, as explained by their discoverer, Dr. Einar Gjerstad, leader of the Swedish archaeological expedition, in his article on page 29. The objects shown in Figs. 14 and 16 were found in tombs at Enkomi, the site of a prehistoric necropolis from which much treasure was obtained by the British Museum Expedition of 1896. In view of subsequent controversy regarding the type of culture thus revealed, the Swedish

Expedition decided to examine the tombs afresh, with results which proved that the field was far from exhausted. Some of the dead wore gold diadems, embossed with various designs, and gold mouthpieces representing lips and moustaches. Two women had necklaces of gold beads in the form of Mycenaean shields, and gold rings on the hair, ears, fingers, and toes. The beautiful necklace, with a Babylonian cylinder, shown in Fig. 15, came from a tomb at Ajios Jakovos, about 12½ miles from Enkomi. It is one of the finest specimens of Cypriote metal-craft ever found.

## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

**L**UCKY were the visitors to Le Mans this year on June 17 and 18, who witnessed the Eleventh Grand Prix d'Endurance motor race on the Le Sarthe road circuit. They saw a most exciting event from

and T. E. Rose-Richards finished third 100 kilometres behind the winners. The latter, as well as Chinetti and Varent (one kilometre behind), also drove supercharged "Alfas," but, as this is a race in which brakes are most important, it is pleasing to note all those three cars were fitted with Ferodo British brake-linings, which certainly largely helped to win the race, and also the Ninth Biennial Rudge-Whitworth Cup for the winners.

This race also was the baptism of the new Singer "Nine" sports car, which ran excellently, covering 1900 kilometres in the twenty-four hours, thus qualifying for the final of the Tenth Biennial Cup, 1933-34, to be won next year in this race. Another British success was the Aston Martin, driven by Driscoll and Penn-Hughes, which finished fifth, completing 2548 kilometres in the event, and actually second for the final of the Ninth Biennial Cup, won by Sommer and Nuvolari. Brian Lewis and Rose-Richards were second for this cup, and Bertelli and S. C. H. Davis were third, also driving an Aston Martin. In fact, England, although beaten by the bigger Italian cars, did very well in this classic race, as K. S. Peacock and Van der Beke drove the Riley "Nine"

2581 kilometres in the twenty-four hours, to finish fourth in the general classification—a wonderful testimony of speed and reliability—and made the best handicap performance (calculated on size of engine to distance covered) in the race. In all, fourteen cars qualified to run in next year's race. These included Alfa-Romeo, Aston Martin, M.G. Midget, Amilcar, B.N.C., Riley, S.A.R.A., Salmson, and Tracta cars, so these various successful makes will again try to win the Tenth Biennial Rudge-Whitworth Cup run for next year. The success of the British cars was well deserved.

### Motoring Gala Garden-Parties.

A most successful gathering of motorists was held at the Wentworth Golf Club, Virginia Water, on June 19. The hosts were Major R. S. Grigg and his co-directors of the Car Mart, Ltd. Practically every type of motor-car in England was represented by the vehicles owned by the 300-odd guests. Actually 287 cars were parked around the club-house

[Continued overleaf.]



BRITISH CARS IN CALCUTTA: A FLEET OF AUSTIN "SEVENS" DELIVERED TO THE BENGAL DISTRIBUTORS STANDING OUTSIDE THE VICTORIA MEMORIAL. Austin cars, we learn, are a particularly popular make in Bengal, where they form one out of every six cars sold.

start to finish, and especially the finish, as the winners only crossed the line ten seconds ahead. I say "winners," as it takes two drivers to win a twenty-four-hours' race, and Sommer and Nuvolari drove their 2½-litre Alfa-Romeo at the new record speed of 80.98 miles per hour for this round-the-clock event, the hardest race to win in Europe, covering 3144 kilometres. The winners only took the lead on the last straight piece of the course on the final lap, as they and Chinetti and Varent swapped first and second places at various periods right through the whole race. The Hon. Brian Lewis



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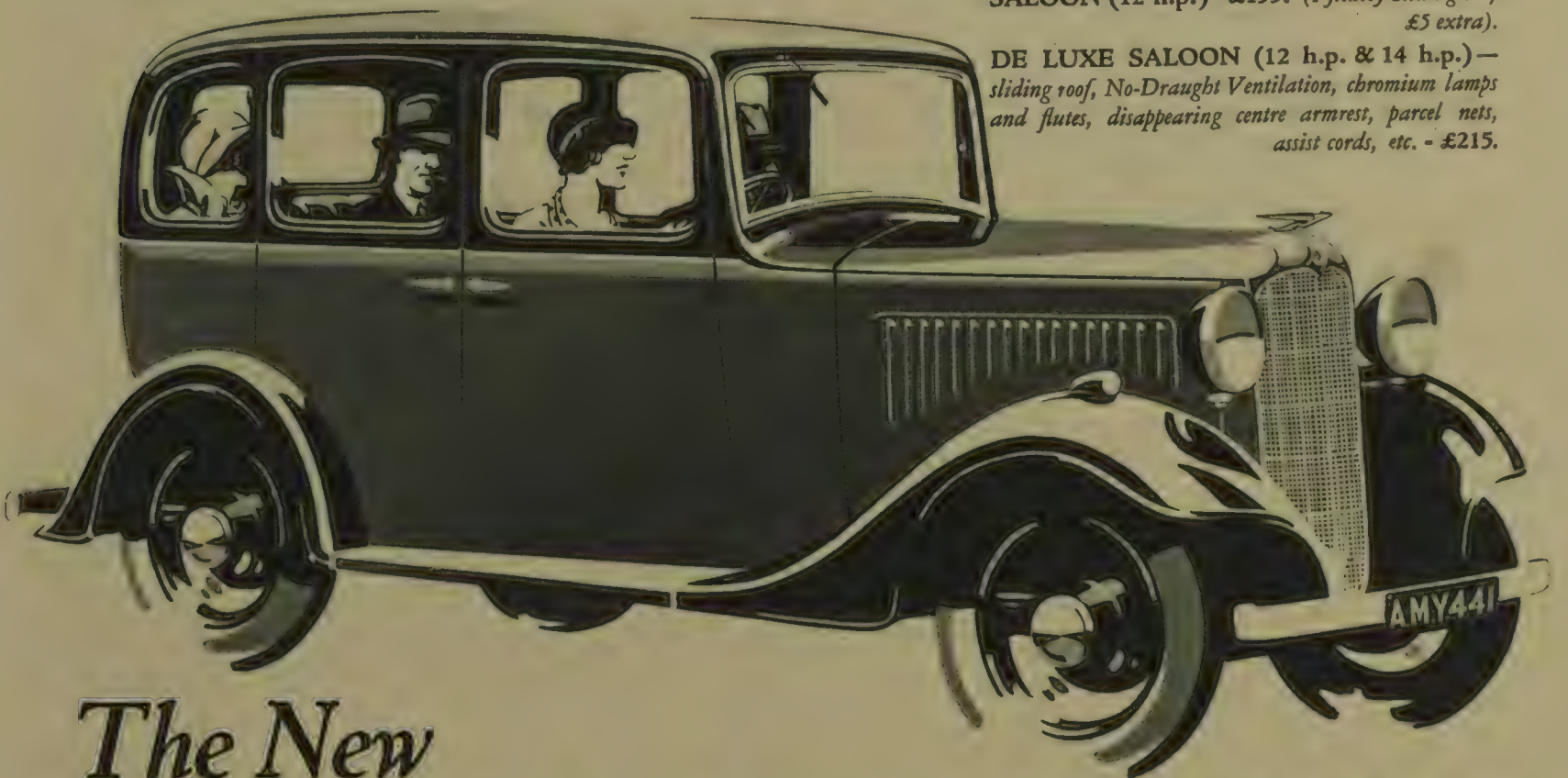
And the car is delightfully smooth . . . engine tremors, road inequalities . . . body noises . . . vibration—all have been smoothed out. The mechanical aspect of motoring can be forgotten in this car, it never obtrudes ; day-long, tireless journeys can be yours. There is more comfort built into this high grade interior than in any other car of comparable size or price.

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*The New*

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Vauxhall Motors Ltd., Edgware Road, The Hyde, London, N.W. 9. Complete range of models on view at 174-182 Gt. Portland Street, W.1

(Continued.)

and made a regular Concours d'Élégance show. The guests played golf or lounged in the park-like grounds after luncheon, and then waited for the winners of the many handsome golf prizes to be declared. Also the storms held off, and only a couple of heavy showers of rain, short in duration, were experienced on this otherwise sunny day. This occasion was the fifth of the annual functions which are looked forward to by all those privileged to be there as an opportunity for meeting motorists from all parts of Great Britain, seeing old friends, and making new ones under the most pleasant circumstances. Major Grigg, Captain Bowman, Major Ronald Maude, and their staff of assistants, by their untiring efforts, saw that everybody had a most enjoyable day.

Another type of motor garden-party was given by the Citroën Car Company. From June 12 to 16 they invited the public to visit their works at Slough, Buckinghamshire, and see how Citroën cars are made. From 10 a.m. to 6 p.m., guides were piloting several parties of eight to ten persons round the shops. Many folk have said that nobody cares about how cars are made nowadays, as all makes are good motors mechanically. My reply to that statement is that people with this idea should have visited Slough, as I did, and seen for themselves how intensely interested were the public in the making of these cars. And it should be borne in mind that, although I admit the great majority of the visitors owned motors, a very small minority of them owned Citroën cars. I saw every make of car parked at these works on the day I visited the Slough factory. And the visitors (some brought their chauffeurs round with them), old, young, and middle-aged, asked heaps of questions as they saw the complete building of cars, from the reception of the raw materials and parts to the final car delivery shed—incontrovertible evidence of their intense interest in the various processes. Many thousand visitors passed through these works during this show week, coming from all parts of the country where Citroën agents exposed a poster in their windows or a banner across the road inviting anybody interested in motors to visit the works during these days. And I know those who went thoroughly enjoyed seeing the cars assembled, steel bodies built, upholstery made, plating of bright parts, and the many other processes which take place in building a Citroën car in England.

## THE PLAYHOUSES.

### "THE MOCKING BIRD," AT THE ST. MARTIN'S.

THE inmates of Sir Victor Champion's house on Dartmoor had the air of belonging to a normal county family. Sir Victor bossed the household and bullied the Vicar. Aunt Dora was the widow of a wealthy stockbroker and dabbled in spiritualism; Uncle Paul was a retired colonel who had seen service in India; there were two young engaged couples to play tennis together, and altogether during the agreeable first Act the play promised to be a leisurely comedy of the pre-Lonsdale era. In the second Act, with the arrival of a Mysterious Stranger with a hypnotic eye, we learnt that things were not what they seemed. Sir Victor had had an affair in his youth and his son had been born out of wedlock; Aunt Dora, disliking her fat and too loving husband, had discreetly poisoned him; Uncle Paul has stolen to pay his mess bills; while one of the young couples had been anticipating the wedding ceremony for some time. The third Act developed into rollicking farce, with Aunt Dora and Uncle Paul getting amusingly (and not at all offensively) drunk to celebrate the discovery of their brother-in-law's youthful lapse from propriety. By all the laws of drama these three different ingredients should not mix, but thanks to the skill of the author, Lionel Hale, and the brilliant acting, they do, and the result is an entertainment that should appeal to all playgoers. As the mysterious stranger, Mr. Leon Quartermaine gave a superb performance. But, indeed, the cast could not have been bettered, even the comparatively small part of the Vicar standing out as played by Mr. Archibald Batty.

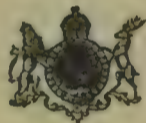
### "GIVE ME A RING," AT THE LONDON HIPPODROME.

The construction of this musical comedy makes such old favourites as "The Country Girl" and "Floradora" seem strangely old-fashioned, but it is doubtful if the constant change of scene and the presence of a "bunch of comedians" is superior to the two-acter in which a solitary comedian, such as Mr. Huntley Wright or the late Willie Edouin, would carry the burden of comedy on his own shoulders. Mistaken identity is the basis of most

entertainments of this kind, and here we have three instances of couples making appointments over the telephone and mistaking their partners at the appointed rendezvous. Still, the plot does not matter much, though the confusion caused by the constant mating and mismating requires more thought to follow than is quite desirable in a musical production. The music is extremely melodious and adequately sung; extremely well, of course, in the case of Miss Evelyn Laye and Mr. John Garrick. Miss Laye attempts more comedy in her rôle of a telephone operator than usual, and with fair success, though most of her admirers will possibly prefer her in more dignified parts and with greater opportunity for using her fine voice. Miss Gina Malo displays plenty of vivacity as a mannequin, and Messrs. Bud Flanagan and Chesney Allen drew a sufficiency of laughs. The success of the evening, however, was made by Mr. Will Fyffe, whose performance as an elderly steward was worthy of Mr. Horace Hodges. A pretty chorus, attractive dresses, and some startling dance ensembles make this production likely to appeal to the mass of playgoers.

### "THE FANTASTICKS," AT THE LYRIC, HAMMERSMITH.

This "once upon a time story," of which the period (at the expressed wish of the author) is "any you like, provided the costumes are pretty enough," is a charming affair. The men wear their silks and satins bravely, while the only woman in the cast, Miss Angela Baddeley, pouts and pirouettes in her flounces. Sir Nigel Playfair, receiving an uproarious reception on his return to his own home, plays to perfection the rôle of one of the two widowers who pretend an enmity in order to persuade their children to behave like Romeo and Juliet. It is a plot of the popular fiction magazine type, but Edmond Rostand's couplets have been so nimbly turned by the translators, the various ballets so joyously arranged, and the incidental music is so tuneful, that the general effect is delightful. Miss Angela Baddeley and Mr. Glen Byam Shaw are an excellent pair of young lovers, Mr. Gyles Isham is perfect as a swaggering bravo with a sense of humour, while Sir Nigel Playfair and Mr. Richard Goolden are admirable as the respective fathers.



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## SOME TRAVEL MATTERS; AND HOLIDAY TALK.

MESSRS. COOK'S booking-hall in Berkeley Street (the starting-point of so many successful holidays abroad) presented a brilliant scene when a reception



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was given there on June 19 to the delegates of the World Economic Conference by the Directors of Thomas Cook and Son, Ltd., and the Compagnie

Internationale des Wagons-Lits. Sir Edmund and Lady Wyldbore-Smith received upwards of 1000 guests, amongst whom were the Prime Minister, with Miss Ishbel MacDonald, and other members of the Government, including Lord and Lady Hailsham and Sir John and Lady Simon. On this occasion the big rectangular Continental booking-counter, which occupies the centre of the booking-hall, was utilised as a buffet. The brilliance of the occasion was further heightened by the floodlighting of the façade of the building.

This year, many people are thinking of taking a holiday "afloat"; while others are remaining faithful to seaside resorts in England and abroad. Whatever you do, one thing is certain—you will have an enjoyable time. It is sad to think that there are thousands who will not get a holiday. It is for such as these that the Church Army Fresh Air Homes are open. Overworked mothers suffering from the effects of overcrowding and unemployment, and swarms of little children, will be taken from depressing back streets and given a wonderful holiday by the seaside. For £5, a mother and three children can be given two weeks' respite, and 21s. enables a mother and child to go away for a week. Any reader desiring to help this work, which is so vital to the health of many ailing slum-dwellers, can send a gift to Prebendary Carlile, C.H., D.D., Hon. Chief Secretary, The Church Army Fresh Air Homes, 55, Bryanston Street, London, W.1.

Margate, that famous East Coast resort, came into its own when, on a recent Saturday, 4000 employees of Carreras, Ltd.—the big tobacco manufacturers—arrived there on their annual outing. Visitors and townfolk turned out to greet the "Black Cats," as they were nicknamed, on their arrival. They had luncheon as the

guests of the Directors in a huge marquee (over 440 ft. long)—a meal presided over by Mr. Edward S. Baron, Vice-Chairman of the company. In this gargantuan repast, 3000 lb. of meat, 12,000 cakes, 4 cwt. of cut cake, and thousands upon thousands of other delicacies were consumed, and afterwards over 12,000 plates (not to mention cutlery) had to be washed up. Special facilities were granted to everyone on Messrs. Carreras' staff for free seats on the promenade and sands, and admission at half-price to the many Corporation bathing pavilions. Such an outing as this is not only a heart-warming manifestation of the English spirit of geniality, but also a wonderful tribute to the prosperity of Messrs. Carreras—a bright spot in the rather gloomy spectacle of a crisis-stricken world.

Our readers will be interested to know that the photographs of Pevensey Castle and its dungeons, published in our issue of June 10, were by E. Reeves, photographer, of Lewes.



WITH THEIR "BLACK CAT" MASCOT: SOME OF MESSRS. CARRERAS' EMPLOYEES IN A STATE OF CARE-FREE HILARITY DURING THE FIRM'S ANNUAL OUTING AT MARGATE.

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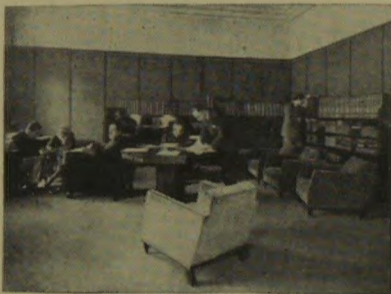
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